THE HAND PRINTER



ECEMBER 1929

You should use only



For Metallic Effects in Rich, Pale, Deep, Karat, Roman and Venetian Gold, Silver, Copper, Blue, Red, Fire, Green, Parchment, White

Why? Because FLEXO

- -is the most brilliant
- -has the lowest melting point
- -gives the most production per pound
- -stands up in automatic dusting machines
- —is always uniform

Flexo Compounds, Gloss and Dull, are made for Hand or Machine Dusting. Any size for any Requirements.

Flexo is the largest and leading producer of Compounds.

QUALITY and SERVICE

Flexo Raising Compounds carried in stock by

OTTO A. BOTH CORPORATION, BOSTON, MASS.
50 Hartford Street

UNITED STATES BRONZE POWDER WORKS, INC., CHICAGO, ILL.
545 West Lake Street

GLOBE TYPE FOUNDRY, CHICAGO, ILL. 956 West Harrison Street

FLEXO MANUFACTURING CO. INC.

631 S. DEARBORN STREET, CHICAGO
Western Sales Office

35 HOWARD STREET, NEW YORK
Factory & Home Office

You can set job and display composition more effectively and more economically by the Ludlow system than by any other method of typesetting.

If the proof of this statement would interest you write the Ludlow Typograph Company at 2032 Clybourn Avenue, Chicago, Illinois.



RESOLVED To Build Good Will and to Make More Money During 1930

PROBABLY more printers in the United States and Canada do not yet fully realize the advantages to be gained by depending on reliable trade plants for machine typesetting and handwork. To these we suggest a method of composing room operation which will enable them to better satisfy buyers of printing, to increase their own profits and to demonstrate to their own satisfaction the value of the service offered by trade composition houses:

We suggest that during the year 1930 they maintain in their own composing rooms the number of employees whom they CAN KEEP BUSY ALL THE TIME—every day, week in and week out—and that all composition (straight matter on the galley or completely madeup jobs) in excess of that which can be handled by these men without working overtime be sent to a reliable trade typesetting plant.

This is a simple thing to do—easy to initiate and easier to carry through once the beginning is made. You will be surprised and delighted at the results. Try it!



Metals Refining Company at Hammond, Indiana

New York Office: Two Hundred and Nine Fourteenth Street, Long Island City

METALS OF GUARANTEED HIGH QUALITY FOR ALL TYPESETTING AND TYPECASTING MACHINES

1916-The Progressive Intertype-1930

The Greatest Improvements in Slug Composing Machines Have Been Made Since the Advent of the Standardized Intertype IT IS a known fact that slug composing machines have taken over more of the real difficult hand and display composition during the last 14 years than during any similar length of time in the history of printing. (See Bulletin No. 475 of the U. S. Bureau of Labor Statistics, March, 1929.)

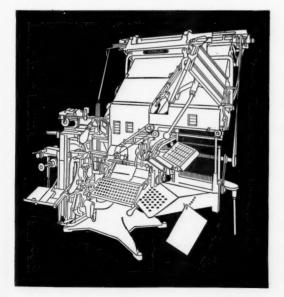
It is also a known fact that the amount of simple composition possible per operator per day has increased materially since 1916. (Same authority.)

The Standardized Intertype was introduced to publishers and printers in 1916.

Intertype engineers have developed and perfected 43 profit-producing features that have made the Intertype outstanding as an economical line composing machine. And—no user had to buy a new Intertype to get the improved features as they were perfected. No standardized Intertype has ever become obsolete.

If you are in the printing or publishing business to make money, make sure that you really know the Intertype. Get first hand information. "Intertype Features" illustrates as well as describes Intertype time and money-saving features. Your copy will be sent FREE. Just address the nearest Intertype office.





INTERTYPE CORPORATION

Brooklyn, N. Y., 360 Furman Street; Chicago 130 North Franklin Street; New Orleans 816 Howard Avenue; San Francisco 152 Fremont Street; Los Angeles 1220 South Maple Avenue; Boston 80 Federal Street; London; Berlin.

Varied
combinations of
faces are a simple matter on
THE INTERTYPE MIXER

Set in Intertype Bodoni Family

COMPOSING HOOM UPMEN ... provides for everything a workman uses to be actually at his finger-tips Unnecessary steps are eliminated daily in plants using it. In these days of keen competition, an installation of this equipment is the surest way to reduce COSTS and increase production and profits. Hamilton Manufacturing Company Two Rivers, Wisconsin Eastern Office: Rahway, New Jersey Pacific Coast Branch: 4440 E. 49th Street, Los Angeles HAMILTON GOODS ARE SOLD BY PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

CMPLETE PRESS CONTROL From the MASTER STATION





Thus, in addition to the usual control Justment from the feeder's position—an important time saving convenience. The large control cobinet on the large cobinet on the large control cobinet on the large control cobinet on the large cobinet o important time saving convenience. Fur-thermore, the large control cabinet thermore, the large the world cate of the conthermore, the large control cabinet can be mounted high on the wall out of the way. be mounted high on the wall out of the way.

The operator has no occasion

The operator has no occasion

The operator has no occasion. The operator has no occasion to touch the control box—a valuable safety feature.

Kimble Motors and Control Equipments have specialization through years of specialization been developed press requirements exactly. Kimble Motor and Control Equipment for the Numble Motor and Control Equipment for all kinds of printing machinery offers the all kinds of printing maximum in thoroughly modern control maximum in the control maximum in the control con all kinds of printing machinery offers the maximum in thoroughly modern continued and efficient maximum in thoroughly modern control and reliable, economical, and efficient operation.

When you order motors for printing service when you order motors Kimble.

Resure results by specifying Kimble.

KIMBLE ELECTRIC COMPANY NINDLE ELECTRIC COMPANY
2011 W. Hastings St.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The 1930 Model Diamond Power Cutter Sets Today's Standard for the Trade



a Challenge"

Here are a few of the features that assure the ultimate

in

SAFETY SERVICE

and

DEPENDABILITY

- ◆ Clamp is provided with a two-inch false clamp plate which prevents fingers from marking stock. Clamp plate easily removable.
- ◆ Convenient starting lever is placed at the left, so that the operator's strong and dependable right hand is free to operate clamp wheel. Natural, easy operation.
- ♠ A set of Diamond Book Guides is furnished with each cutter.
- ◆ Chromium plated hand wheel (fourteen and one-half inches in dia.) controls chaindriven back-gauge easily and rapidly.
- Under side of table rigidly braced to assure continuous accuracy.
- ◀ Ball-bearing clamp wheel works smoothly without wear-producing friction.

- ◆ ONLY TWO STUDS CONNECTING WORM GEAR AND KNIFE BAR — Simplicity and minimum number of parts to wear.
- ◀ Fully closed web in clamp. Adds strength
 and prevents accidents.
- ◆ Back-gauge firmly locked to the table to prevent working back when paper is jogged against it.
- ◆ Write us or see your dealer for complete information and full details of the new and distinctive improvements presented in 1930 Model Diamond Power Cutters.

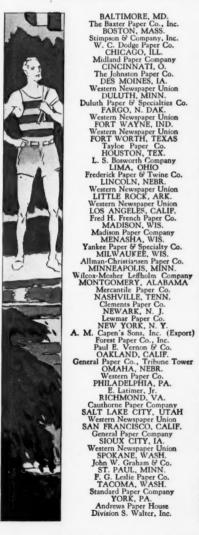
The Challenge Machinery Company

Chicago - GRAND HAVEN, MICHIGAN - New York

INVARYING ARTESIAN BOND

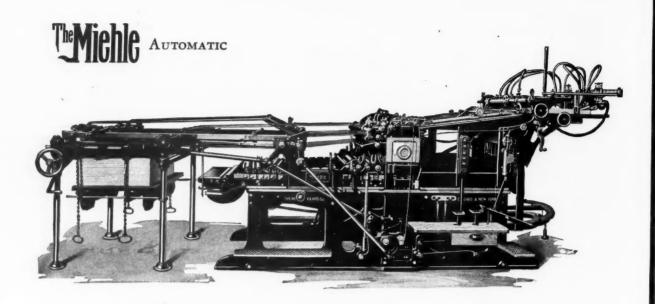
In the swimming tank it's the clearness of the water that counts... In paper-making it's unvarying purity... for good water and good paper go hand in hand. That is why Artesian Bond is such an outstandingly fine sheet. The water used in its manufacture flows from deep springs... filtered by nature... uniform in temperature... pure and crystal clear. Its unvarying chemical content assures the printer that each sheet of Artesian Bond will be exactly as every other sheet in color... in texture and in strength... Ask for samples of Artesian Bond. It is liberal in rag content... loft dried and hand sorted... and it's ready to use without curing.







WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.



ACTUALITY

Improved printing presses are built only to meet actual conditions. In order to be successful, they must meet a real need.

Miehle Automatic Units are in this class. The need for greater production arises out of the keen competition, not only of other printers, but other processes as well.

Miehle Automatic Units meet this condition. They vastly increase output per dollar of labor cost and overhead. They earn, in additional profit alone, their full original cost in a very short time.

· MIEHLE · PRINTING PRESS & MFG. CO.

Main Office and Factory

FOURTEENTH ST. AND SO. DAMEN AVENUE · CHICAGO

Sales Offices:

PHILADELPHIA

ATLANTA, Dodson Printers Supply Co.

OKLAHOMA CITY, Western Newspaper Union

SALT LAKE CITY, Western Newspaper Union

Distributors for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

Operating Exhibits: TRANSPORTATION BUILDING, CHICAGO

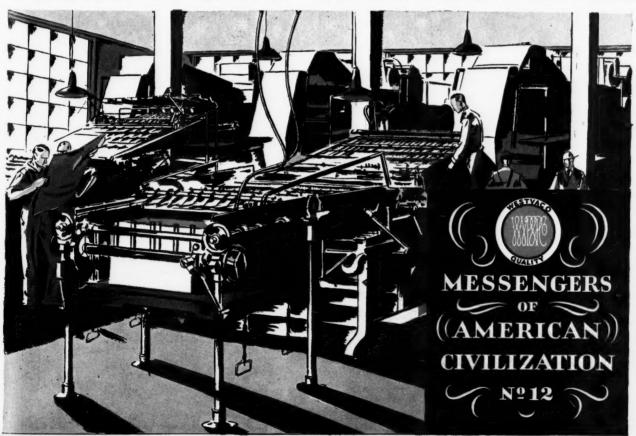
PRINTING CRAFTS BUILDING, NEW YORK



THE MODERN PRINTER

In the broadest sense the Modern Printer is a messenger of American civilization. Printing has played its part in the development of the messengers of American civilization which have been presented . . . and in turn, they have spread the messages of modern advertising. All of the great forces of communication described are . . . to a greater or lesser extent . . . the children of the printing press—the first great enlightener—the first messenger of a great civilization. Printing is still the parent of progress.

CLEAR SPRING ENGLISH FINISH



A WESTVACO SURFACE FOR EVERY PRINTING NEED

The MILL PRICE LIST Distributors of

WESTVACO MILL BRAND PAPERS

ATLANTA, GA. The Chatfield & Woods Co.

29 Pryor Street, N. E.

AUGUSTA, ME. The Arnold-Roberts Co.

BALTIMORE, MD. Bradley-Reese Company
308 West Pratt Street

BIRMINGHAM, ALA. Graham Paper Company

BOSTON, MASS. The Arnold-Roberts Co. 180 Congress Street

BUFFALO, N.Y. The Union Paper & Twine Co.

CHICAGO, ILL. West Virginia Pulp & Paper Co.

CINCINNATI, O. The Chatfield & Woods Co.

CLEVELAND, O. The Union Paper & Twine Co.

DALLAS, TEXAS Graham Paper Company

DES MOINES, IA. Carpenter Paper Co. of Iowa

DETROIT, MICH. The Union Paper & Twine

Co. 551 East Fort Street
EL PASO, TEXAS Graham Paper Company

HOUSTON, TEXAS Graham Paper Company

1002-1008 Washington Avenue

KANSAS CITY, MO. Graham Paper Company 332-336 W. 6th Street, Traffic Way

MEMPHIS, TENN. Graham Paper Company
411 South Main Street

MILWAUKEE, WIS. The E.A. Bouer Company

MINNEAPOLIS, MINN. Graham Paper Company
607 Washington Avenue, South

NASHVILLE, TENN. Graham Paper Company 222 Second Avenue, North

NEW HAVEN, CONN. The Arnold-Roberts Co.
15 Orange Street

NEW ORLEANS, LA. Graham Paper Company S. Peters, Gravier & Fulton Streets

NEW YORK, N.Y. West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street

OKLAHOMA CITY, OKLA. Graham Paper Co.
15-17 E. California Avenue

OMAHA, NEB. Carpenter Paper Company
Ninth & Harney Streets

PHILADELPHIA, PA. West Virginia Pulp & Paper
Co. Public Ledger Building

PITTSBURGH, PA. The Chatfield & Woods Co. of Pennsylvania

Second & Liberty Avenues

PROVIDENCE, R. I. The Arnold-Roberts Co.
86 Weybosset Street

RICHMOND, VA. Richmond Paper Co., Inc.

ROCHESTER, N. Y. The Union Paper & Twine

ST. LOUIS, MO. Graham Paper Company
1014 Spruce Street

ST. PAUL, MINN. Graham Paper Company

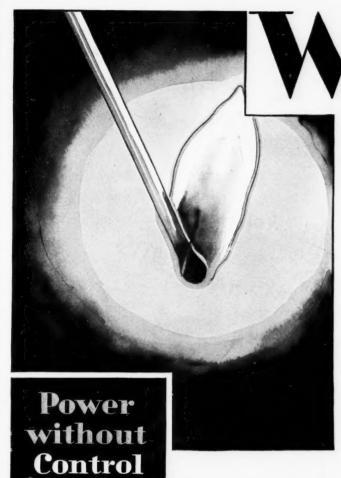
SAN ANTONIO, TEX. Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL. West Virginia Pulp & Paper
Co. 503 Market Street

SPRINGFIELD, MASS. The Arnold-Roberts Co.
42 Hampden Street

WASHINGTON, D.C. R.P. Andrews Paper Co. First & H Streets, S. E.





is worse

than

wasted

___13_

Thirteen Times the Manpower of Industry Hidden Away in Electric Motors

Electric motors in America's industries today provide working capacity equal to 250 million workmen. That is more than 13 times the actual number of men employed. How effectively this army of "unseen" workers is used to bring down costs is determined by the care with which Motor Control is selected.

hat destiny *new-born* **Power** . . .

AMATCH... new-born power of heat with endless possibilities. It can waste itself unused... or loose destruction through thoughtless handling... or light the fires of industry, where heat, confined, directed, controlled becomes a most valued tool of progress.

Daily, new electric power is born. It, too, is fully profitable . . . or only partly so . . . or actually destructive . . . according to how well it is directed . . . controlled. Electric motors supply raw power . . . merely brute force. Motors to serve must have regulation . . . Motor Control.

Motor Control, properly designed and applied with foresight, collects full returns from electric power. It guards against costly breakdowns which snarl production schedules, which waste time and labor. It permits heavier loads on motors with safety... guards men and equipment as well. It makes machines convenient to start, stop, and manipulate, assuring maximum economy of the operator's time. And in addition, many manufacturing processes... both intricate and simple...are automatically performed with Motor Control.

Savings from any modern Motor Control are certain . . . but their total is determined largely by the kind of Control you buy. Details of construction, protective features, convenience, adaptability, past performance, and reputation . . . each should have weight in your selection.

For over three decades, the name Cutler-Hammer has been an identifying mark of profitable Motor Control. You will find that many successful plants specify Cutler-Hammer Control on every motor-driven machine they buy... that many machine designers incorporate it as standard equipment to insure full production capacity and convenience... that most electric motor manufacturers recommend Cutler-Hammer Control as a sound investment that assures full earnings from electric power.

CUTLER-HAMMER, Inc.

Pioneer Manufacturers of Electric Control Apparatus

1249 St. Paul Avenue MILWAUKEE, WISCONSIN

CUTLER HAMMER

The Control Equipment Good Electric Motors Deserve

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Our products are fully protected by United States Patents

Rollers

Sole Selling Agents

THE AULT & WIBORG COMPANY

General Offices and Plant No. 1 2512 W. 24th Street Chicago, Ill.

NEW YORK CHICAGO

Branches in All Principal Cities

IDEAL ROLLER & MANUFACTURING CO.

Plant No. 2 22nd St. and 39th Ave. Long Island City New York



Process Rollers

Process Rotters

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.

10



Typographic Rollers

Made by a patented process of vulcanized vegetable oils and var-nishes similar to those used in print-ing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



CINCINNATI

Lithographic Rollers

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or litho graph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.



Our free book points the way to greater printing profits . . .

W rite for it today

Graphic Rollers

Molded from gelatinous composi-tion principally for use as form rollers. May also be used as ductors and dis-tributors. Can be used at any desired speed of press, Guaranteed not to melt. IDEAL News Graphic Rollers are es-pecially made for high speed news-paper presses.

Each and Every Press
Cross or Dexter Feel

Automatic Feeding at THE BARTA PRESS helps them achieve the Quality Printing for which they hold an enviable reputation.

DEXTER FEEDER

The BARTA PRESS

CROSS FEEDER

"We have, as you probably know, a complete equipment of Cross & Dexter Feeders, and we are positive that we could not achieve the results of quality and production that we have attained without the equipment of the Automatic Feeders and extension delivery that we have installed on each and every cylinder press we have in the plant.

"Our past records of production by hand feeding and our present-day records of automatic machinery tell the story most forcibly."

> THE BARTA PRESS Cambridge, Mass.

DEXTER FOLDER COMPANY 28 West 23rd. St. NEW YORK

CHICAGO CLEVELAND DALLAS PHILADELPHIA ST. LOUIS SAN FRANCISCO

BOSTON ATLANTA TORONTO



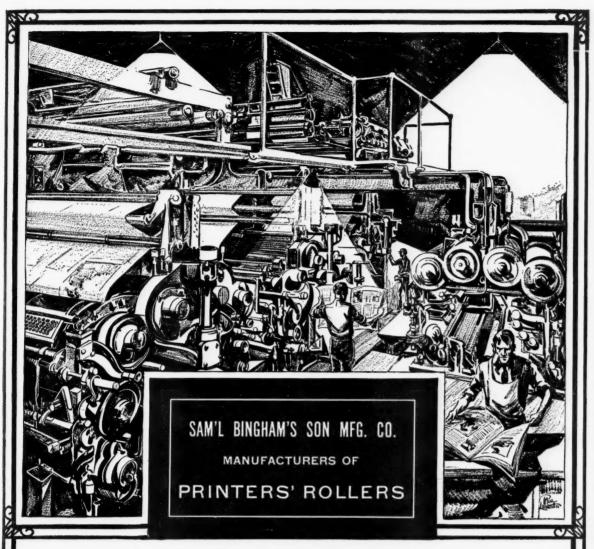


Bernhard Cursive Bold is undoubtedly one of the loveliest of all display types, and in combination with Lucian, as in this advertisement, it offers a distinction, and an air of 'savoir faire' which few type faces can confer. * Art Directors and Advertising Managers among whose problems is that rather difficult one of expressing what might be termed a restrained modern note will do well to investigate these and other Bauer types, Bernhard Cursive Bold is cast in sizes from 14 to 72 point, Lucian from 10 to 72 point on the American point system. We will send specimen sheets immediately upon request.

The Bauer Type Foundry, Inc. Two-thirty-five East Forty-Fifth Street, New York City



STOCKED WITH, The Turner Type Founders Company, Chicago, Illinois; Cleveland, Ohio, Detroit, Michigan; Machine Composition Co., Boston; Emile Riehl & Sons, Philadelphia, Pa. REPRESENTED BY: Norman F. Hall Co., San Francisco; Independent Printers Supply, Inc., Los Angeles, Cal.; J. R. Nevraumont & Son, Portland, Oregon; J. C. Niner Co., Baltimore, Md.; Pelouze Printers Supply Co., Richmond, Va., Southern Inventory & Appraisal Co., Memphis, Tenn., F. J. Finck, San Antonio, Texas



Five minutes after the game is over or the stock market is closed, modern rotary presses rush the news to the eagerly waiting world. Yet it's all taken for granted by many whose grandfathers received their news by stagecoach!

HIS is the twelfth and last of a series of advertisements touching on the highlights in the history of recorded thought. During the past eighty years—the period of greatest development in printing—the name of Bingham has been closely interwoven with printing progress. We are determined that it shall continue to be so. Bingham resources are continually at work to improve Bingham rollers-fourteen modern factories offer overnight delivery service to printers east of the Rockies. Use our Red Shipping Labels!

We supply any kind of rollers for any kind of press!

Factories at:

CHICAGO 636-720 Sherman Street KALAMAZOO 223 West Ransom Street

PITTSBURGH 88-90 South 13th Street

DETROIT CLEVELAND 4391 Apple Street

INDIANAPOLIS

DALLAS

1432 Hamilton Avenue MINNEAPOLIS 721-723 Fourth Street 629 South Alabama Street

ATLANTA 274-6 Trinity Ave., S.W.

KANSAS CITY 706-708 Baltimore Avenue

NASHVILLE

1025 West Fifth Street SPRINGFIELD, OHIO Cor. East and Harrison Streets ST. LOUIS

For 80 Years Bingham's Reliable Printers' Rollers

Satisfied Users from Coast to Coast

ARE MAKING EXTRA PROFIT FROM THE

ROSBACK

Automatic Feed Wire Stitching Machine

A STRICTLY COMMERCIAL JOBBING MACHINE for saddle back stitching. Eliminates gathering or inserting. Stitches single or multiple forms from $5\frac{1}{2}$ " to 26" long, with from 2 to 12" page. Up to six stations. Does extended cover work.

From 2 to 4 times the capacity of the ordinary pamphlet Stitcher.

Eli Lilly and Co. Indianapolis, Indiana

Curtis-Johnson Ptg. Co. Chicago, Ill.

Eden Pub. House St. Louis, Mo.

Schmitt Ptg. Co. Columbus, Ohio

J. B. Savage Co. Cleveland, Ohio

Brandow Ptg. Co. Albany, N. Y.

Frank Brown's Bindery Boston, Mass.

Eckhart & Co. Indianapolis, Ind.

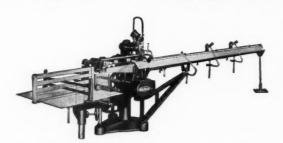
Kable Bros. Co. (two) Mount Morris, Ill.

Drovers Journal Chicago, Ill.

Holbeach Bindery Denver, Colo.

Standard Bindery Detroit, Mich.

Wm. B. Straube Ptg. Co. Los Angeles, Calif.



June 11, 1929

Benton Harbor, Michigan.

Gentlemen.

We have just installed and have in operation one of your four station Rosback Stitchers and are very much elated with its performance—especially with the speed and accuracy it handles extension cover booklets.

We have in our plant at least one million extension cover books to complete in the next six months and feel that we are on the right track as far as the stitching is concerned.

Any print shop that has a normal amount of stitching to do can use the Rosback to very good advantage. We are thoroughly satisfied in every way.

Yours very truly,

KEEFER PRINTING COMPANY,
By J. Ver Keefer.

JVK:RW

And Many Others. Ask Any User

Jas. H. Barry Pub. Co. San Francisco, Calif.

Penn Bindery Philadelphia, Pa.

Nation Press New York, N. Y.

Fulton Bindery New York, N. Y.

Crescent Bindery New York, N. Y.

Andrew Jergens Co. Cincinnati, Ohio

Swift & Co. Chicago, Ill.

Harvester Press Chicago, Ill.

Edward Gruver Co. Washington, D. C.

Knight Counihan San Francisco, Calif.

Caslon Press Pittsburgh, Pa.

Wisconsin Cuneo Press Milwaukee, Wis.

Meisenheimer Ptg. Co. Milwaukee, Wis.

Built by

F. P. ROSBACK COMPANY

Benton Harbor, Michigan

THE LARGEST PERFORATOR FACTORY IN THE WORLD

Have You Portfolios of the Complete Collins Line?

MONTH BY MONTH during the current year you have been offered a Demonstration Portfolio of some outstanding Collins paper. Many of you have replied to the offerings and received the Portfolios requested. You have exhausted many a sturdy superlative in telling us what you thought of them!

> And now we again offer you your choice of the Collins Portfolios—a bonanza of ideas and a wealth of inspiration which cover the full range of the new trend in coated papers by COLLINS. They're all here: Laidtone Book, Laidtone Letter, Laidtone Brochure, Moderne Book, Translucent Covers, Laid-Mark, Castilian, Old Spanish, Javanese and Librarian Covers and Coated Cardboards.

> Name the Portfolios that are missing from your files and they will be forwarded promptly.

> COLLINS PAPERS Are Sold by . . .
America's Leading Paper Merchants <

A. M. COLLINS MANUFACTURING COMPANY

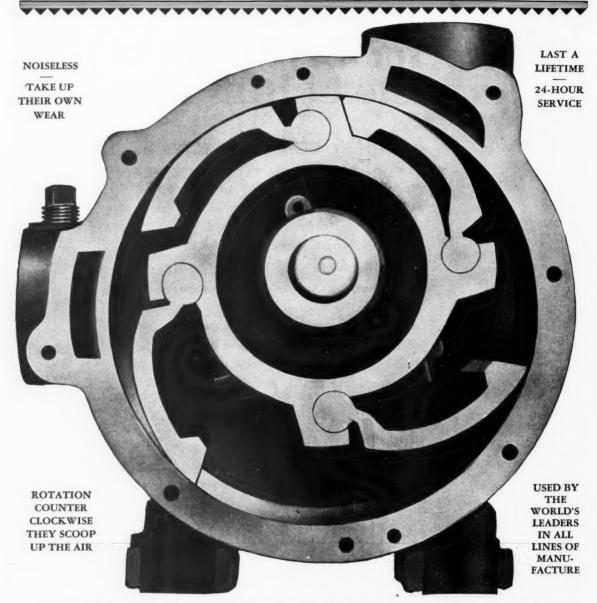
1518 Walnut Street
PHILADELPHIA, U. S. A.

Collins
LAIDTONE
Goated BOOK

Old Spanish

Castilian

AIDTONE



THE HEART OF THE FEEDER

HAVE it specified on your order—it's important to you—it means a lifetime of satisfactory service. What? LEIMAN BROS. AIR PUMP—"They take up their own wear." Most worthwhile paper

LEIMAN BROS.

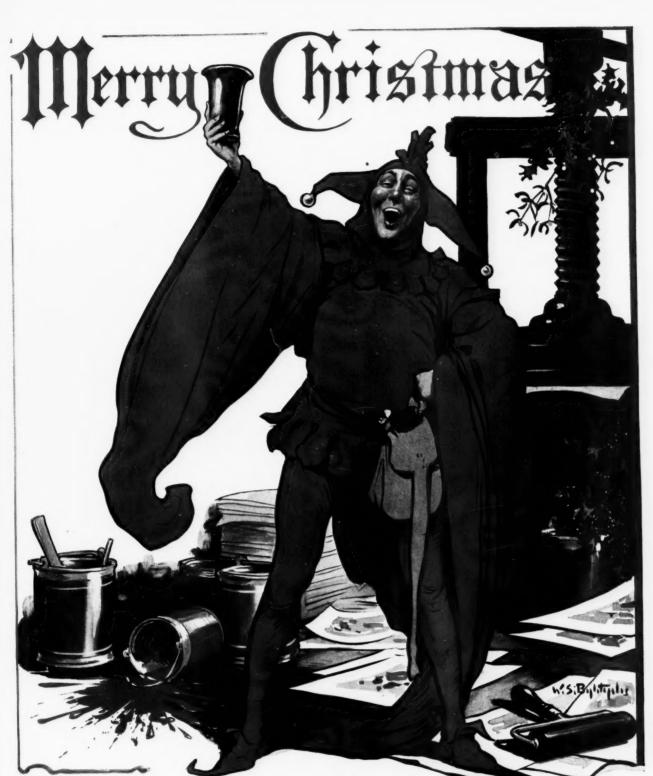
PATENTED
ROTARY
POSITIVE
AIR PUMP

feeders have them already but it's worth looking into so that you won't be disappointed—see the name on the outside of the pump and have them open the side of the pump to see the four curved wings.

GET the PAPER FEEDER with the WEAR-PROOF AIR PUMP

Get Our Booklet, "A New Era in Air Pumps," Before You Buy-Free for the Asking

LEIMAN BROS., Inc. 23 (CE) WALKER ST., NEW YORK MAKERS OF GOOD MACHINERY FOR FORTY YEARS



CHARLES ENEU JOHNSON&CO PRINTING INKS



LEXINGTON BLUE

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES





The Detroit Free Press Building

KREOLITEWood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

THE JENNISON-WRIGHT COMPANY

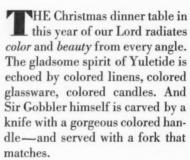
Branches in All Large Cities

Toledo, Ohio





carves the turkey!



No one doubts that COLOR and BEAUTY are potent aids to sales. The evidence is unmistakable... Equally evident is the fact that COLOR and BEAUTY are indispensable these days in telling the story of products on the printed page.

(If you would have COLOR and BEAUTY pay you golden dividends as your broadsides, booklets, and folders wing their way to trade and public, keep this simple thought in mind:

If Your Message is Important
—Print it on Coated Paper!

Conly paper with a coated surface can bring out to full perfection the detail of fine-screen half-tones and color process plates. For this reason, engravers' proofs are always submitted on coated paper. Why shouldn't you, too, take the risk out of printing?

One thing is certain as far as paper is concerned, you'll never go wrong on Cantine's. The Cantine Mills have been doing one thing well for over 40 years... making coated papers exclusively. There is a Cantine Coated Paper for every requirement of good printing.... A copy of our latest Sample Book, showing the various weights and colors, together with the nearest distributor's name, is yours for the asking. Write our Dept. 345.



THE MARTIN CANTINE COMPANY

Specialists in Coated Papers since 1888

Mills at Saugerties, New York

N. Y. Sales Office, 501 Fifth Avenue

Cantine's COATED

CANFOLD * ASHOKAN * ESOPUŚ * VELVETONE * LITHO C.1S. NIAGARA * DUO-BOND * HI-ARTS * M.C.FOLDING * WATERTONE



"Low Folding Costs Get Many an Order"

"Brown has two Cleveland Folders in his plant that put his folding costs way under ours. And, Chief, until we install Clevelands he'll always be under us on a bid, because there isn't a folding machine made that can pace a Cleveland."

The Cleveland is the fastest, most efficient machine in the field. Thousands of plants have standardized on Clevelands because these folders keep their per hour and per thousand folding costs as low or lower than competitors. Write and give us an opportunity to support our claims.

FIVE MODELS

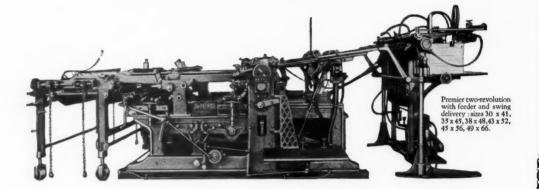
Model K Model O Model B Model E Model L (39 x 52) (19 x 25) (25 x 38) (17 x 22) (17 x 22)

THE CIEVEIAND FOIDING MACHINE CO.

General Offices and Factory: 1929-31 East 61st Street, CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building BOSTON—Chamber of Commerce Bldg. PHILADELPHIA—1024 Public Ledger Bldg. CHICAGO—343 S. Dearborn cor. Van Buren LOS ANGELES—East Pico and Maple Street SAN FRANCISCO—514 Howard Street

INVESTIGATE the PREMIER before You Buy



Cleveland, O. October 23, 1929.

Gentlemen:

For seven years my Premier has been in operation on quality work. In the 15 years of operating various makes of presses, I am fully convinced that no other press could have given me the production and the distribution I have been able to get.

The press hasn't had one cent of repairs, and runs and prints the same as the day I began to operate it.

> Yours very truly, Perlmuter Ptg.Co.

Investigate its interchangeable roller system which reduces roller costs—investigate its adjustments, easy to make, and located entirely on one side of the machine—investigate its improved ink fountain and carefully planned ink distribution—investigate the many other features which will make your Premier press a source of satisfaction for many years to come. Address the nearest sales office for complete information.

HARRIS-SEYBOLD-POTTER CO., GENERAL OFFICES: CLEVELAND, O. Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton.

Factories: Cleveland, Derby, Conn., Dayton.

The PREMIER!

HARRIS'SEYBOLD'POTTER





Typical daylight plant designed and built by Austin. Good architectural appearance is a feature of Austin design.

The Modern Way to Build a Printing Plant

Executives of printing firms and allied industries now housed in outgrown or antiquated quarters would not "view with alarm" the matter of building a new plant if they knew about The Austin Method.

This modern way of building, inaugurated several years ago by Austin and applied to an increasing number of new plant projects every year, takes the uncertainty and the grief out of building.

Advantages to the Owner

- Instead of dealing with a number of different organizations

 architect, general contractor and sub-contractors, you deal with one organization of known ability and responsibility.
- 2. Undivided responsibility enables Austin to guarantee in advance, in the contract:
 - A. Total cost for the complete project.
 - B. Completion within a specified short time, with penalty and bonus if desired.
- C. High quality of materials and workmanship throughout.
- 3. No alibis, no extras, no shifting of responsibility for anything that goes wrong. Austin is responsible.
- 4. Freedom from worry and executive time saved.
- 5. "The job must be right!"

Austin can give you valuable information about type of plant, location, layout, cost, etc., to best serve your business. Phone the nearest office, wire or send the memo.

THE AUSTIN COMPANY

Engineers and Builders + Cleveland



New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco The Austin Company of Texas: Dallas The Austin Company of Canada, Limited



Memo to The Austin Company, Cleveland - We are interested in a project containing aq. ft. Send me a personal copy of

he Automatic Platen Press Feeder HUMAN TOUCH!

When you can automatically feed your platen presses with the same careful action that a human feeder uses,

plus higher speed, greater accuracy and increased production, the Then, if you will consider that a Kluge Feeder will bring your argument is naturally in favor of automatic feeding.

platen presses to their fullest efficiency, enabling them to satisfication of the presses to their fullest efficiency. factorily handle any job, size permitting, that comes into the shop from onion skin to eight-ply board—you will have to agree that the KLUGE AUTOMATIC PLATEN PRESS FEEDER

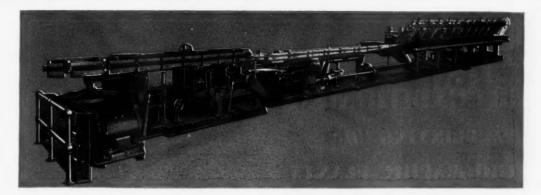
To prove this to your own satisfaction you should see a Kluge is a mighty good investment for any printer. in action. Phone or write our nearest branch office for a demonstration. This incurs no obligation on your part, but will help you

to solve the problem of lower costs and greater profits. Los Angeles, 324 E. 3rd St.

SAN FRANCISCO, 881 Mission St. DETROIT, 1051 First St.

St. Louis, 2226 Olive St. ATLANTA, 86 Forsyth St., S. W. CHICAGO, 733 S. Dearborn St.

CANADIAN REPRESENTATIVES: Toronto Type Foundry Co., Ltd. Dallas, 217 Browder Street



A GREAT COMBINATION!

The New Sheridan GATHERER

Accurate micrometering.
Specially adapted for handling single sheets.

The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

The New Sheridan High-Speed **COVERER** and **BINDER**

New suction cover feeder. New cover breaker.

Combined In One Unit

Roller Bearings Throughout Latest Type Oiling System

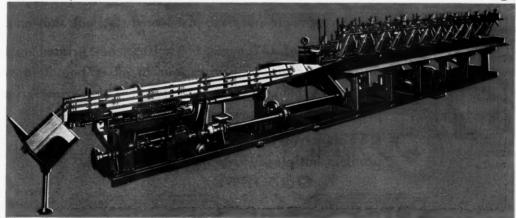
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of over 125 books per minute.

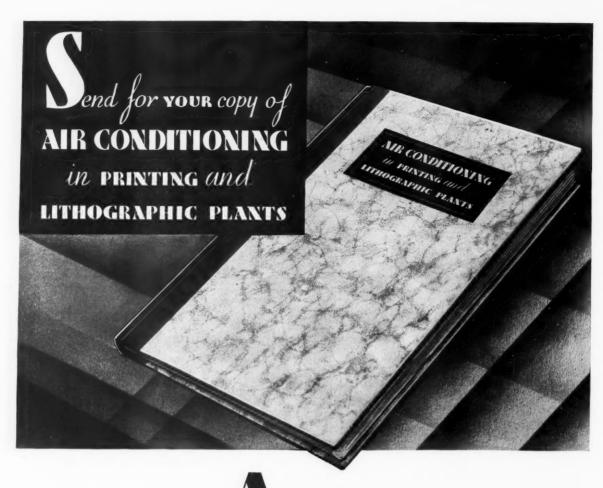
Accurate gathering and jogging, highgrade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago





HERE ARE A FEW CHAPTER HEADINGS:

Purpose of Air Conditioning

PROPERTIES OF PAPER

Atmosphere Conditions in Pressroom; Bindery; Storeroom

FUNDAMENTALS RELATING TO HUMIDITY

Instruments for Measuring

WEATHER AND ITS EFFECT

HEALTH AND COMFORT

AIR CONDITIONING APPARATUS RTICLES in the Printing Magazines and the booklets of the various Paper Makers and Humidifying Apparatus Manufacturers have told something about the relation of Humidity to Good Printing.

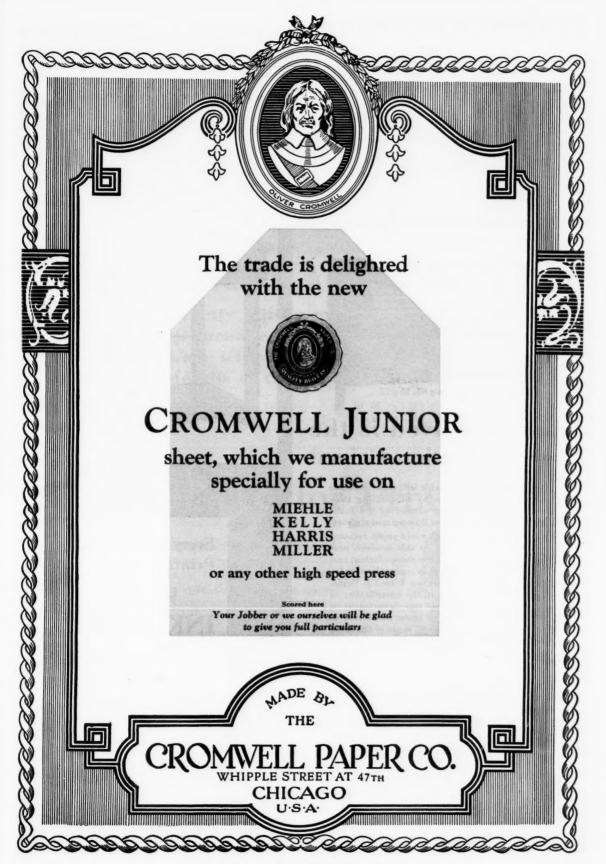
¶As the only manufacturer of all the various types of Humidity apparatus, we have been studying this problem for some years from every angle and have just issued the book shown above.

¶It consists of 112 pages, $6\frac{1}{2}$ x 10 inches, printed on Roxburghe text with 35 illustrations in offset, bound in board covers. A book full of real meat for those interested in producing a better printed product.

• We want you to have a copy if you are interested in this problem but please write on your letterhead.

Parks-Cramer Company

572 Main Street, Fitchburg, Mass.

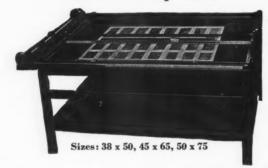


"Positive Line-up in 1/3 the time"

of the words of a prominent printer to with

The Craftsman

Geared Line-up Table



The time saved is the Press Production Gained

The Craftsman Line-Up Table will make possible increased press production by eliminating two-thirds of the waiting time caused by old fashioned, uncertain methods of line-up and register.

You add to both the quality and profit account in your plant by investing in this modern precision device. You make experts more efficient and convert ordinary workmen into experts by supplying them with the Craftsman Line-Up Table. You will feel the results of the installation of the Craftsman in more than one department in your shop. Do you want to know the secret of bigger and better production in some of the most successful American print shops? It is yours for the asking. Write for it today, to the Craftsman office nearest you.

Craftsman

Line-up Table Corporation

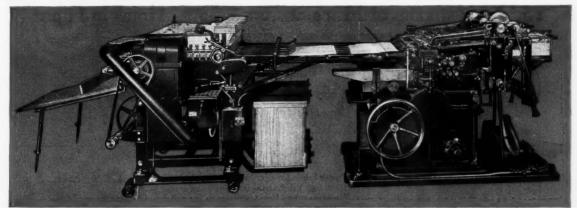
Makers of the World's Leading Line-up Device for Printers and Lithographers

49 River Street, Waltham, Mass.

Chicago Office: 940 Transportation Bldg.
Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.

Every day the list of Printers using the READ INK MIXER gets larger and these users find this machine gives them just what they wanted CLEAR SMOOTH COLORS Write for a Catalog READ MACHINERY CO

AUTOMATIC HIGH-SPEED BRONZING



THE BARMA BRONZER

Working directly with a modern speed press is the way to get production. The BARMA BRONZER is shown above with a Kelly B Automatic Press. Write for details of this and other combinations.

516 ATLANTIC AVE. KILBY P. SMITH

BOSTON, MASS.

Bad Weather for Printing?

Not at all. You can do perfect work, regardless of changing weather conditions, if you control the *relative humidity* in your workrooms. This can be done *economically* by means of the Bahnson System, and the results in increased production and lowered costs are remarkable.

Bahnson Humidifiers will keep your paper stock in prime condition at all times, eliminating shrinkage and stretching and the various troubles caused by static electricity. Your ink rollers will work better and last longer when humidity is controlled, and paper will fold with less cracking. Production is accelerated all along the lines; many costly delays are eliminated; and spoilage of stock is greatly reduced.

The initial cost of the Bahnson System is reasonable, and the operating cost is almost negligible. Investigate for yourself in near-by plants which are using Bahnson units, and send for our booklet, "Printing with Conditions Just Right."

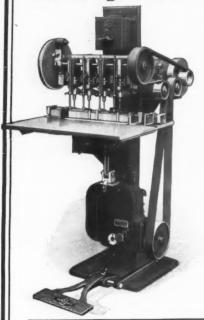
The BAHNSON Co., 93 Worth St., New York General Offices and Factory - Winston-Salem, North Carolina



BAHNSON HUMIDIFIERS

eliminate register troubles due to variations in size of sheet and prevent automatic feeder stoppages, as well as smutting and offset, due to static. They work automatically, operating when relative humidity tends to drop, and stopping when the air contains the correct proportion of moisture. The Bahnson System is equally suitable for large or small plants.

The Largest Line of Machines for Making Holes in Paper



Multiple Spindle Paper Drills Single Spindle Paper Drills Three Spindle Drill Heads for Triple Ring Binder Sheets Multiple Spindle Drill Heads with any desired centers

> Heavy Duty Round Hole Perforator Geared motor, belt or foot power drive

Paper and Sheet Metal Punches Motor or foot power driven

Punch heads for every conceivable style of loose leaf binding sheets. Indexing, Tab Cutting or Round Cornering Attachments. Multiple round hole attachments for visible record sheets and book-keeping machine posting sheets. Combination Round and Open Hole and Ring Binder Punch Heads, etc.

"QUALITY"..."SPEED"..."ECONOMY"

The J.T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery Also Designers and Builders of Special Machinery

2733 - 2737 COLERAIN AVENUE

CINCINNATI, OHIO

IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street
IN OBJECT OF THOUGHT Floyd A. Mahl, Representative, 723 First Street

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II ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue IN DALLAS: American Type Founders Company PACIFIC COAST: American Type Founders Company

SAVES STEPS SUPPLIES

No. 14050 LOCK-UP and STORAGE TABLE

(An indispensable unit for modern plants of medium and larger size)

ONE side, as illustrated, stores a large quantity of labor-saving reglets and furniture in the most useful lengths. Two large and deep drawers are provided for stoneman's use.

The entire reverse side is equipped with steel runs for the modern system of page storage on individual galleys.

Cast iron surface 51'' x 75" (Marble surface 48'' x 72'' with coffin can be used).

Finish: AntiqueOak.

For Sale by Independent
Dealers and Type Founders
the World Over.



28



"A can of such-and-such"—
"A box of Columbian U.S.E.
White Wove Envelopes"—
both bought by name

Customers nowadays buy Columbian U. S. E. White Wove Envelopes by brand. They are familiar with this envelope. They have seen it advertised for years. They know the box in which it comes by its distinctive U.S. E. allover design. They know that each envelope bears the "USE" watermark. Its qualities—the fact that it seals easily and stays sealed as though riveted—the fact that it is made of opaque stock and is a uniform white—are also familiar to your customers.

They think of this envelope as the standard.

If you haven't the Columbian U.S.E. White Wove Envelope in stock, get it from your paper merchant; every commercial and official size from 5 to 14, and Monarch; also 63/4 Outlook and 10 Outlook.



COLUMBIAN White Wove ENVELOPES



C & P 50" AUTOMATIC CUTTER

THE CHANDLER &

Chandler & Price Printing
C L E V E L A N D

Even Aladdin's Lamp

ALADDIN could get his every wish—food, fine raiment, gold, jewels, a palace and a Princess for a bride.

But he had to have the right equipment—the Magic Lamp.

And it took a certain amount of elbow grease to get what he wanted. He had to rub the lamp before the genie would appear to do his bidding.

Many printers spend golden hours wishing for more business.

But mere wishing never brought in a single order. Dreaming alone never turned a productive wheel.

Envying your competitor never lifted the latch for a single customer. The Aladdin's Lamp of the printing business is right equipment—equipment that enables you to turn out the kind of work that makes satisfied customers.

But just having the right equipment isn't going to help your business unless it is rightly used—used to produce quality work, to increase your production, to cut your costs.

There's the rub of the lamp—there's the magic that will build up your business and increase your profits.

Right use of all other printing equipment in your plant depends first—and last—on right cutting equipment.

No matter how excellent or speedy the work of every other department, poor cutting will cause expensive spoilage and slowed production.

> Chandler & Price Paper Cutters represent the most advanced development in paper cutter engineering. They have all the factors —dependability, speed, safety, strength, accuracy, low operation cost—indispensable to present day production demands.

For the plant of large volume the Chandler Price Automatic Cutter completely fills the bill. Its ample capacity, high speed of operation, extreme ease of handling and hair-line accuracy insure trouble-free, profitable cutting on the big scale necessary to keep pace with every department. Comes in 39", 44" and 50" sizes.

Then there's the C & P 34½" Craftsman Cutter for the smaller printer—or as auxiliary cutting equipment for the large plant. It's a marvel of cutting efficiency and economy—the next nearest thing to an automatic in its convenience and ease of operation.

One of these machines is your open sesame to bigger and better business. Write for full information on the one that fits your needs.



C & P 341/2" CRAFTSMAN CUTTER

PRICE COMPANY

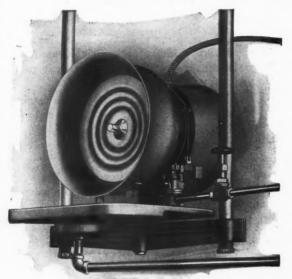
Presses and Paper Cutters

O H I O + U. S. A.

Don't delay your order. Every day you delay adds largely to losses that will end when you install the guaranteed

SOUTHWORTH SYSTEM

Your plant is prospering, of course; but we are certain you can add a nice sum to your profits by reducing the cost of production.



THE SOUTHWORTH HUMIDIFIER

ESTIMATES VARY WIDELY-

When five or six concerns estimate on work from identical specifications it is not uncommon for the high bid to be about double the low one.

In most cases the high man was about right; but the customer won't believe it.

Such bidding proves that many estimators base their figures on the shortest time they ever saw taken for a similar job; they fail to realize that weather conditions may be far different from what they were when that other job was done, and that consequently press and bindery time may be and usually are decidedly greater than before. Humidity control is of paramount importance.

Weather conditions vary greatly. We can't select in advance the kind of outside weather we want, but can control it inside.

But we can make a good day of every day by installing the Southworth System, and when we do it those wide price variations will be no more, for then a given amount of work will take practically the same amount of time on one day as on another.

WIDELY VARYING BIDS MUST GO!



FOUR-COMPARTMENT SIMPLEX CONDITIONER, WITH A CAPACITY OF 80,000 60-POUND SHEETS EACH EIGHT HOURS

Users of the Southworth System receive a guarantee that (1) register on 95 per cent of the work will be commercially perfect; (2) that static electricity will be eliminated; (3) that sheets will not wrinkle on offset presses; (4) that stock will not curl nor become wavy; (5) that stock will not crack at the fold.

Our free booklet tells all about Humidity Control and Paper Conditioning

THE SOUTHWORTH MACHINE COMPANY

PORTLAND, MAINE



Illustration Courtesy
THE CHICAGO DAILY NEWS, Inc.

20 MOHR LINO-SAWS

in this great new plant of the Chicago Daily News, automatically saw the slugs used in advertisements to length. The Chicago Daily News has used Mohr Lino-Saws continuously since 1916.

> Ask us to tell you how the Mohr Lino-Saw can help you

MOHR LINO-SAW COMPANY 609-613 West Lake Street CHICAGO

Lower Costs Satisfied Customers and an assured profit

PRINTERS can keep their composition costs at a minimum and better satisfy their customers when they call the trade compositor into action. Thousands of printers are taking advantage of this service, which offers a good profit without any investment. Trade Composition has greatly increased in volume because the business is economically sound; because the owners of tradeservice typesetting plants are experts in the production of composition, and because they have not hesitated to invest money in equipment to better and broaden the service they regularly render to aggressive printers.

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W W W

INTERNATIONAL TRADE COMPOSITION ASSOCIATION, Washington, D. C.

Tower Bldg., 14th and K Sts., N. W.



公

* GIANT * CASTER E*MONOTYPE

*

THE RANGE OF THE MONO-TYPE GIANT CASTER HAS BEEN EXTENDED TO INCLUDE 24, 30 AND 36 POINT TYPE AND DECORATIVE MATERIAL

«« Standard Monotype Display Matrices, also made for the Monotype Typecaster, are used without alteration for casting these sizes; Giant

Caster Matrices for sizes from 42 to 72 point. * This extension in the range of the Giant Caster opens to users an entirely new supply of typographic material: Hundreds of type faces and sizes and a vast assortment of decorative material and special characters of all kinds—all the matrices ever made for the Monotype in 24, 30, 36, 42, 48, 60 and 72 point. * The Giant Caster makes type, guads and spaces in all sizes from 24 to 72 point, inclusive, and precision metal furniture in 18, 24, 30, 36, 42, 48, 60 and 72 point of any height and any length desired, for spacing and make-up material and for cut-mounting purposes.



Lanston Monotype Machine Company

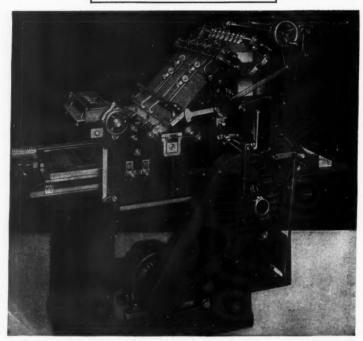
Monotype Bldg., Philadelphia, Pa.

COMPOSED IN MONOTYPE No. 329 AND No. 330 SERIE

An unequaled machine

\$1700<u>00</u>

complete
with
motor!



SALGOLD "Automatic Jobber"

This is a compact unit for highspeed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

IT COMBINES good work with ease and simplicity of make-ready and perfect register up to four colors and production at a speed that is positive.

The way to obtain all of this is through a genuine automatic jobber press as exemplified in the SAL-GOLD AUTOMATIC JOBBER Cylinder. It is not a jobber platen press with automatic feeding attachments. It is, instead, a real fast automatic flat-bed printing press unit adapted to every kind of printing production, whether in one color or up to four colors, and capable of handling each kind of paper, from the cheapest to the most expensive art paper, as well as carton board, envelopes, etc. In other words, if you wish a complete automatic printing machine to turn out the plainest as well as the most expensive art work in colors at speed production, purchase a SAL-GOLD AUTOMATIC JOBBER. The quality of the machine is high and the price right and within reach of each and every good printer.

For sale exclusively by

HOWARD D. SALINS GOLDING PRINTING MACH. Inc. 608 SOUTH DEARBORN STREET, Telephone HARRISON 5936, CHICAGO, ILLINOIS

just published...

the case-book of modernism ... prepared from original source material and brilliantly interpreted by

ode

douglas c. mcmurtríe typography and

with a masterly introduction by edmund g. gress

The first and only book in English on modernism in layout and typography—the burning question today with all typographers not hopelessly gripped in the vise of tradition.

There are hundreds of illustrations in two and three colors. From Germany, Russia, Czecho-Slovakia, France, Italy, and America. The tremendous task of assembling, organizing, and interpreting this significant material has been done by a master typographer, the author of a score of books on typography and printing history, the designer of a number of modern types in widespread use today.

Mr. McMurtrie's discussion of the fundamental philosophy of modernism will cause even the conservative to view with greater respect the new trend in the use of type. A keystone of a typographic collection—a source book of inestimable value. A volume 91/2 by 123/4 inches in size, comprising 192 pages of hand set text and illustrations, handsomely bound in a modern black cloth stamped in silver.

If you like theory as well as fact, reason as well as principle, if you have been anxious to find a comprehensive, intelligent exposition of the whole modern movement, this is the book for you. Your check will be entirely acceptable. Mail coupon.

chapter headings

- I The stranglehold of tradition
- II Twentieth century standards of beauty
- III Rebellion in the arts
- IV The philosophy of modernism in typography
- V Formalism and dynamics
- VI Modern type design
- VII Problems in modern layout
- VIII The cult of lower case.
- IX Magazine and newspaper typography
- X Typography of the modern book
- XI Color in modern typography
- XII Illustration and typography
- XIII Photography and typography
- XIV Pictorial composition
- XV Present work and future prospects

"Form follows function. The outward form of modern typography is of little importance in itself; the expression of the sense of the copy is vital."

eyncourt press

442 South Dearborn Street, Chicago, Ill.

Gentlemen: Please send_ of Modern Typography and Layout by Douglas C. McMurtrie, at \$7.50 per copy. Check enclosed [] Send C. O. D. []

Address_

layout'

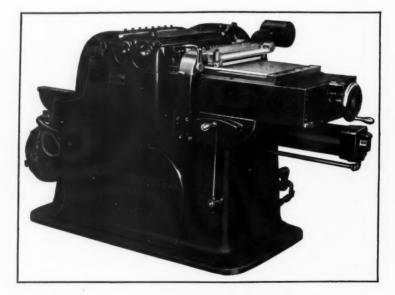
LAYBOURN FLAT PLATE ROUGHER AND SHAVER

Excels because --

- 1. It is efficient on either stereotypes, electrotypes, or base plates.
- 2. It is PRECISION built throughout.
- 3. It is accurate to one one-thousandth of an inch.
- 4. It will take the place of an ordinary rougher and shaver (for black and white work).
- 5. It has micrometer adjustment enabling the operator to take a cut of any desired thickness up to one-eighth of an inch at one operation.
- 6. It is equipped with a high-speed porcupine rotary roughing cutter which removes the bulk of the metal from the plate, throwing the chips into a screw conveyor, which carries these chips out of the machine.
- 7. It is also equipped with a straight finish cutting knife (set a few thousandths lower than the rough cutter) that produces a smooth, accurate finish.
- 8. Its bed is driven by hydraulic feed, with selective change of speed.
- 9. It has rapid forward and reverse speed.
- 10. It has a cutting speed up to 48" per minute.
- 11. It is massively constructed and has ball bearings wherever practical.
- 12. It is easy to operate.

Bed Size 19"x25" Net Weight 5100 lbs. Floor Space 3'7"x8'7" Shipping Weight 5675 lbs. Equipped with 10 H. P. Motor

(Shipped complete, including extra rotary and straight cutting knives and knife setting gauge.)



CLAYBOURN PROCESS CORPORATION
Originators of Precision Printing and Plate Making Machinery
MILWAUKEE — WISCONSIN

CONTINENTAL

TYPEFOUNDERS ASSOCIATION, INC.

216 EAST FORTY FIFTH STREET + NEW YORK CITY

Eve Italic Eve Heavy . . .

and now

Eve Heavy ITALIC

Now in stock from 8 through 48 point. Send for complete specimen showing this new face



For Results

with the World's Fastest Selling

Let Me Send You Proof

TRIMOSAW

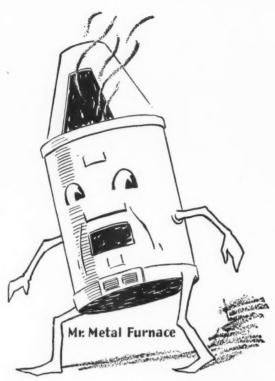
Hammond Machinery Builder

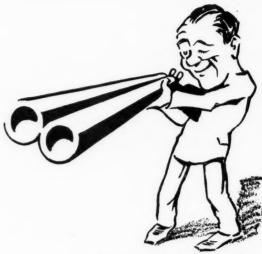
Grinding, Polishing & Sawing Machinery



Clip coupon now and reserve yours before the price is advanced.

THE TOTAL OF THE PARTY OF THE P





Supt. of Composing Room

Give Him Both Barrels/

No sentimental considerations will save this sloppy old fellow, Mr. Remelting Furnace, when you discover how he's ruining your type metal, how he's an antiquated, unnecessary old hunk of overhead, causing you to melt metal twice to use it once. He's the seat of trouble for a whole long line of composing room grief. The Monomelt Single Melting System "shows him up" wherever it is installed. Metal troubles disappear, overhead is lowered, production increased at least 10%. Now you obtain perfect solid slugs with sharp, clear faces, your metal handling is systematized from killout to casting and the Monomelt System pays for itself in less than one year.

Let us refer you to actual Monomelt users in your locality. Their statements to you direct will be more convincing than our claims.

Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod and Monotype

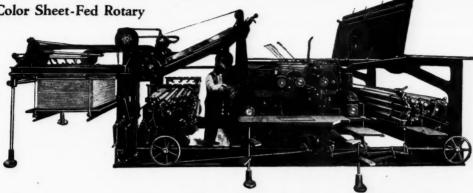
"Why melt metal twice to use it once?"



THE MONOMELT CO.

1621 Polk Street, Minneapolis, Minn.

Sole agent for the British Isles: H. W. CASLON & CO., Limited, 82 Chiswell Street, London, England For Holland and Belgium: JOSEPH KELLER, 63 Heerengracht, Amsterdam, Holland Babcock Two-Color Sheet-Fed Rotary



What USERS Say

(NAMES ON REQUEST)

"We find that the most important and satisfactory features of the Babcock Press are very rigid impression, good ink distribution, accessibility of cylinders for plating and make-ready, and the positive sheet delivery. The register on two-color work is the very best.

"Comparing other two-color presses with the Babcock Rotary, we can of course judge only by two-color flat-bed presses. The quality of work is on a par with our two-color flat-bed press, but of course we have the advantage (on the Babcock) of 800 to 900 extra impressions per hour on the same class of work. The writer personally has seen this press running at 2520 per hour and working without a hitch if the paper was right.

"The general accessibility of the machine is very nice, giving plenty of room for the men to work.

"General accessibility, very handy at all points."

"It is much easier to make ready on Babcock Presses than on (other) presses, because the impression cylinder is much more accessible to the pressman on the Babcock than it is on the (other) two-color presses.

"From a user's viewpoint, the design of the Babcock Rotary is ideal.

Accessibility!

The above picture shows the Babcock Two-Color Rotary (sheet-fed, hand or automatic) with feed table and delivery lifted and roller stands run back.

Note the accessibility of the cylinders for plating-up and make-ready.

Note particularly that the second impression cylinder is uncovered for approximately half its diameter. Compare this with any other twocolor press.

Read, at the left, what users of this press say about its accessibility and other profitable features.

Users of the Babcock Rotary include such representative concerns as Conde Nast Press, W. F. Hall Printing Co., Art Color Company, Fort Orange Paper Company, Meredith Publishing Company, Manz Corporation, R. R. Donnelley & Sons Co., McLean Publishing Company, Cornelius Printing Company, and many others. Repeat orders indicate that the press is a very profitable investment. Sixty per cent of all users have purchased from two to eight Babcock Rotaries.

Complete information, including actual production averages as reported by users, will be sent on request.

The Babcock Printing Press Mfg. Co. 460 W. 34th St., New York Factory: New London, Conn.

Representatives and Selling Agents in Principal Cities from Coast to Coast

MODERN FLAT-BED PRESSES + HIGH-SPEED AUTOMATICS

TWO-COLOR SHEET-FED ROTARY

The Laureate



14 x 22 inside chase

EVER since its introduction to the trade, the Four-Roller Laureate Printing Press has held a prominent place in leading printing establishments throughout the world. It is recognized by authorities on printing, as well as by all painstaking craftsmen, as the best printing press available for producing fine halftone and color work. The Laureate ink distribution system has been made as perfect as is humanly possible, without regard to the cost of designing and building it. Absolute rigidity of impression, for any form up to full chase capacity, is another feature in which the Laureate is incomparable. In line with the progressive policy of the organization behind it, new mechanical improvements for even greater efficiency and durability have been built into the modern Laureate. This press is a real profitearner for moderate runs of fine halftone and color work, as well as for a wide range of specialty printing. Descriptive matter, and interesting samples of presswork, will be mailed on request.

THOMSON-NATIONAL PRESS CO., Inc., Franklin, Massachusetts

NEW YORK OFFICE: Printing Crafts Building, 461 Eighth Avenue CHICAGO OFFICE: Fisher Building, 343 S. Dearborn Street

The New No. 19

ITS DURABILITY IS UNEQUALLED

Wire Stitcher



Boston Wire Stitcher No. 19

Designed for heavy, continuous service and very high speed.

Thickness capacity 2 sheets to strong 1/2 inch. Working parts singly adjusted. Individual flat and saddle tables instantly positioned without

weight 350 lbs., driving pulley 10 inches, one-sixth horsepower. In addition to all kinds of flat magazine stitching within its capacity, No. 19 Boston handles pamphlet and miscellaneous saddle work. Write to nearest distributor for infor-

mation and quotations.

All regular sizes of Boston Wire Stitchers carried in stock by our Selling Houses AMERICAN TYPE

OMPANY

tools. Overhead belt or electric motor drives. Wire used: No. 28 to No. 24 round, 21x25 and 20x24 flat. Maximum speed 300 stitches per minute. Floor space 26x28 inches, shipping

houses; in Mexico and South America by Nation Paper and Type Company; in Canada by Sears Co-pany Canada Limited, Toronto-Montreal-Winnipeg.



n g e y

e

W

Movie actresses

and baseball players

do not endorse Phenoid



But these printers and thousands of others do — —

Read what a few of them say

"Please send us as soon as possible one thirty-gallon drum of your Phenoid Instantaneous Type Cleaner. We have tried out the sample you gave us at the Milwaukee Graphic Arts Exposition last month, and it works very nicely."—Superior Folding Box Company, St. Louis, Mo.

"Having just taken over this establishment, we found the type in the shop worn considerably, all dirty and filled up with dried ink, making a decent appearing job an impossibility. After using your Instantaneous Cleaner for each job after it is locked up, however, we have been able to show a very marked difference in the class of work turned out."—American Printing Company, 24 W. Main Street, Bailte Creek, Mich.

"Without doubt the best type wash that has ever found its way into our shop. Phenoid will do everything that you say it will, and more; it will remove anything in our shop that needs removing, that is, we mean dry, hard or caked ink."—Sheterom Printing Company, Saxton, Pa.

"Just noticed we are out of Phenoid Instantaneous Type Cleaner and cannot keep the shop going without it. Send one-gallon can by express as soon as possible."—The White Lake Times, North White Lake, New York.

"We tried out a quart of Instantaneous Type Cleaning Fluid, and now I am hooked up permanently for it, as the printers in this country shop will not put on their aprons unless I have some of it ready."— Ware River News, Were Marcachuetts.

"Find Instantaneous excellent for cleaning Lino Mats and Magazines."
— Salem Weekly News, Salem, Iowa.

"Please duplicate our last order for Phenoid Type Cleaner. It is the best thing we ever tried or used to clean out filled-up type or halftone cuts." — Hardy Printing Company, Morristown, Tennessee. The public at large, including printers, must be pretty well "fed-up" by this time on bought testimonials. But there is one kind of endorsement that is the best possible kind of advertising, and that is the kind you get from actual users of a product who are so enthusiastic about it that they sit down and write a letter to the maker.

Just a few out of more than a hundred we have in our files are printed on the left. These people have used Phenoid Type cleaner and they know how entirely superior it is to any other means or method of cleaning all parts of the press or the job, including the hardest caked-on ink on fine screen halftones.

We want you to feel the way these men feel so we ask you to accept a trial can free of all charge or obligation.

Send the coupon *now* and hasten the day when you will be forever free from any and all type cleaning problems.

CHALMERS CHEMICAL COMPANY

123 Chestnut Street, Newark, N. J.

PHENOID TRADE MARK

Send NOW for your Free Trial Can —>

FREE Trial Coupon

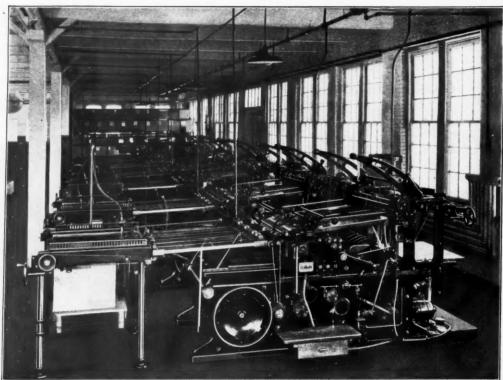
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Gentlemen: Please send me entirely free of charge a generous sample can of Phenoid Instantaneous Type Cleaner.

Name.....

Address ...

No.2 KELLYS IN



No. 2 KELLY PRESSES in the plant of Joseph W. Hibbert Co., Trenton, N. J.

Progressive
Printers will do well
to follow Mr. Hibbert's example. The new year is
approaching. It is a good
time to give attention to
pressroom equipment. No
disappointment will follow
KELLY INSTALLATIONS.

OSEPH W. HIBBERT CO., Trenton, New Jersey, in a new up-to-the-minute American-equipped printing plant, selected Kellys for the pressroom and has a battery of six No. 2 and two Style B Kelly Presses in constant operation.

Process color work of a difficult character is a feature of the output and printing results due to good craftsmanship and the dependable Kellys have attracted wide attention.

Mr. Hibbert's experience with Kellys in quality of output, operating costs and continuity of peak production has justified his judgment in selecting these automatics for the unusual class of printing that is entrusted to his organization.

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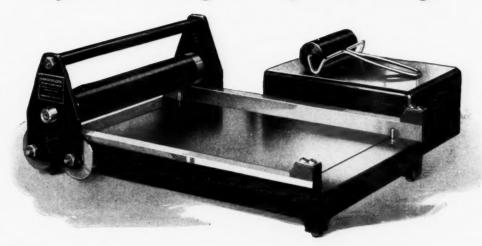
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How much time is consumed in your Printing Plant just walking?



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The New Vandercook

The specifications are: Printing surface, 11 x 15; bed size, 11 x 19; space occupied by press, 121/2 x 19; space occupied by ink box, 7 x 101/2; shipping weight, 75 pounds; press packed in wood box, 8 x 16 x 211/2.

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Cylinder held down to bearers by four steel rollers.

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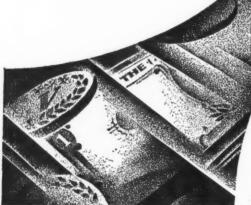
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COMPLETE F. O. B. CHICAGO

You will be surprised at the quality of the proofs without make-ready.







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As a matter of fact, you can save money on any numbering job by consulting "Force." The great Force factory is at your command for the construction of any type of numbering machine—for simple runs in quantity or the most intricate systems. Let us explain how this numbering service has been utilized by some of the foremost manufacturers in the country.

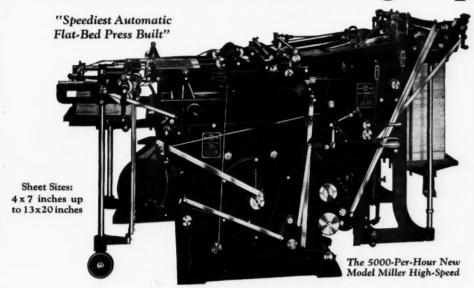
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1200 Users Endorse New Model Miller High-Speed



THE Business judgment of over 1,200 representative printing firms recommends the New Model Miller High-Speed Press, and each of these firms has backed that judgment by the installation of from one to six High-Speeds. Why?

- 1. Because it is the *speediest automatic flat-bed press built* speeds ranging up to 5,000 impressions per hour.
- Because it possesses every printing press requisite essential to the rapid and economical production of all classes of work, including the very finest halftone and close-register color printing.
- 3. Because its average net production is in excess of 3,000 impressions per hour—a composite of Typothetae figures, supplemented by monthly shop records submitted by hundreds of individual users.
- 4. Because its all-inclusive cost per 1,000 impressions approximates EIGHTY-FIVE CENTS—also a composite of cost data obtained from the above mentioned sources.
- 5. Because of its simple operation—both speed and quality of output dependent more upon the press than extraordinary skill of operator.

Sounds like a "large order," doesn't it? All we ask is an opportunity to present the facts. A letter or postcard indicating your interest will bring you the handsome illustrated descriptive booklet, a striking example of High-Speed press work in itself, specimens of commercial jobs showing production figures, facsimile user letters and other interesting High-Speed data — no obligation.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

> J. L. FRAZIER, Editor MILTON F. BALDWIN, Associate Editor

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DECEMBER, 1929

Number 3

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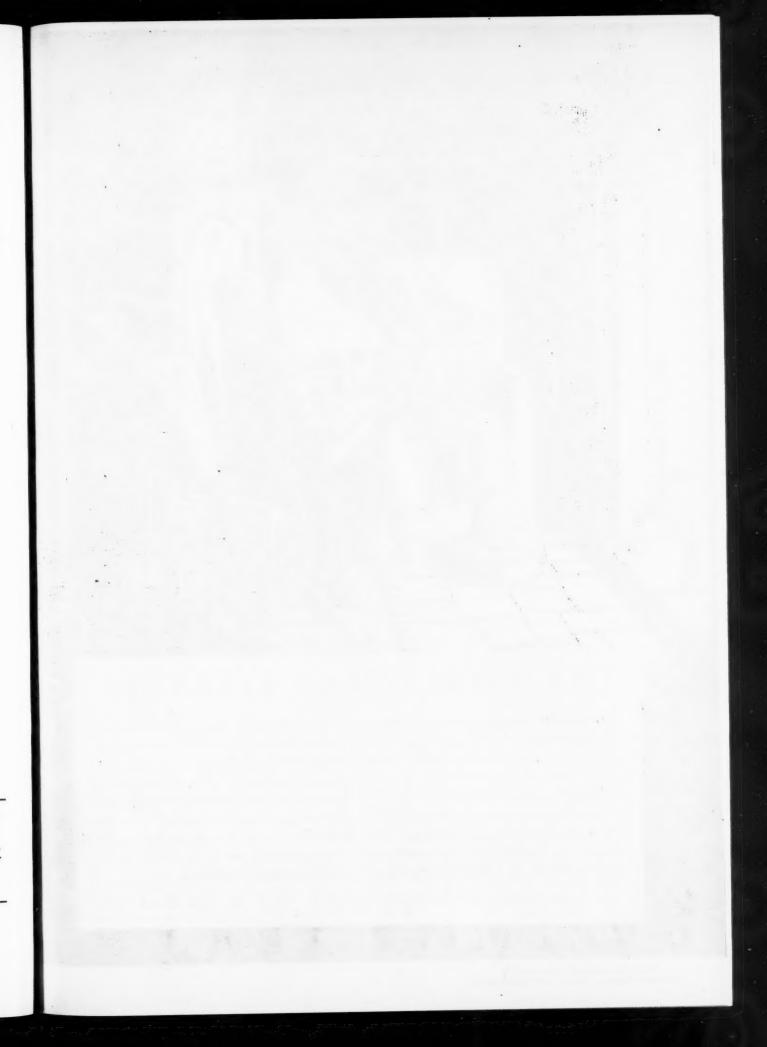
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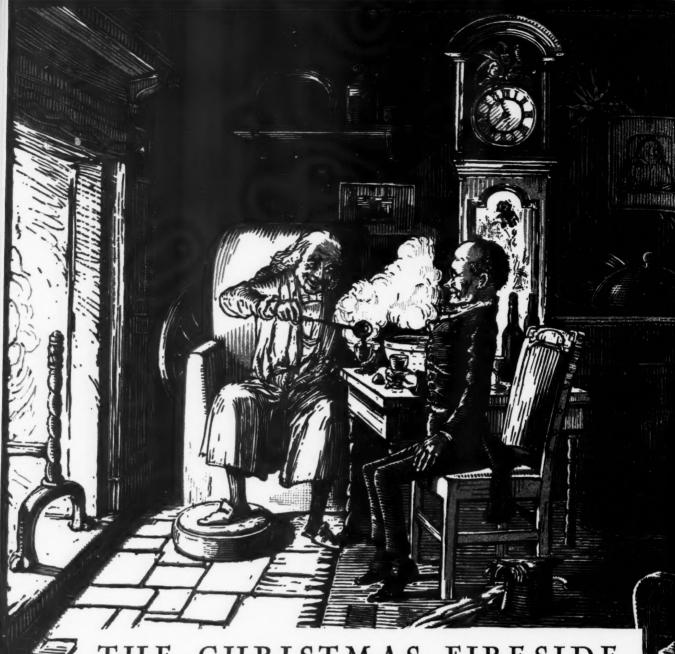
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THE CHRISTMAS FIRESIDE

Of all the old festivals, that of Christmas awakens the strongest and most heartfelt associations. There is a tone of solemn and sacred feeling that blends with our conviviality, and lifts the spirit to a state of hallowed and elevated enjoyment.

It is a beautiful arrangement, derived from the days of yore, that this festival, which commemorates the announcement of the religion of peace and love, has been made the season for gathering together of family connections, and drawing closer again those bands of kindred hearts, which the cares and pleasures and sorrows of the world are continually operating to cast loose; of calling back the children of a family who have launched forth in life, and wandered asunder, once more to assemble about the paternal hearth, that rallying place of the affections, there to grow young and loving again among the endearing mementos of childhood.

-Reprinted from Washington Irving's Sketch Book

Early Association Efforts in Chicago Paved Way for Later Activities

HHHHHH By EMILY CLARK BROWN HHHHHHH

In this second article of her series the writer pictures efforts of Chicago printers to achieve progress through organization. Even the various failures helped build a good foundation

RESENT-DAY association work in the printing industry rests upon a long line of early experiments. To the modern printer who uses the best methods vet evolved in the organization of his plant, in cost and accounting methods, and in business management, the methods of these old-time printers seem hopelessly crude. But the men who were leaders of the industry in the sixties, seventies, and eighties were pioneers, picking their way toward better methods for the plant and for common action among the employers. And in the early association work of the nineties and the first years of the twentieth century they were breaking ground, collecting materials, and preparing the way for the firm foundation that was to be laid by the Ben Franklin clubs and other organizations in 1906 and the years immediately thereafter.

In many cities, as in Chicago, there were long periods without continuous organizations of employers. In Chicago this period lasted over fifty years. Nevertheless the employing printers during this time occasionally acted together in dealing with some labor emergency, or, as in the prosperous years after the Civil War, in agreeing to maintain definite prices. Price lists had some success at this time, though they were by no means strong enough to withstand depression, and did not prove of permanent value. When an association that was to be continuous was finally begun in 1887, there followed twenty years of effort and of experiments with a variety of plans before the industry found the road toward modern association programs.

The association movement that began in 1886 and 1887 held much promise for the future, for it turned toward a fact-finding study of the printers' problems, to seek solutions. There was still interest in price lists, and a hope that they could be effective and help to maintain prices. But with this interest went a new interest in efforts to ascertain costs and to base all prices upon these costs. Cost committees were the order of the day, and they did pioneer work in trying to discover a way through the perplexing problem.

In New York a local association had been organized in 1862, under the name of the Typothetae, and in 1886 it was active and in communication with printers of other cities. In 1886 local Typothetae existed in St. Louis and Louisville. During the following year they were organized in Chicago and in other cities, and the national organization, the United Typothetae of America, was brought into existence. It required the threat of a national movement of compositors to secure the nine-hour day to bring the master printers together nationally. But the industry was awakening to the possibilities of joint action on business problems. The association lasted and increasingly turned its attention toward the problems of costs, credits, and other matters of business interest.

How uncertain, in the matter of costs, were the associations in those days may be seen from events in Chicago. Late in 1888 the first cost committee recorded in that city was appointed by the Typothetae "to ascertain as near as possible the cost of printing." It was a committee of leaders of the

industry, including C. E. Leonard, R. R. Donnelley, David Oliphant, Fred Barnard, and W. P. Dunn. These printers worked on the problem for some months, only to report finally that for many reasons they had been unable to arrive at a satisfactory conclusion. Later, however, they reported estimates of the cost of composition and presswork. The total cost of operating a department for one day was estimated, and the result was divided by the total number of hours of operation, with no allowance for the non-chargeable time. The cost of composition was said to vary from \$0.71 an hour in a composing room employing six compositors, to \$0.5875 an hour in a department of twenty compositors. A scale of prices for presswork was given, "a scale that may be of practical service, not a theoretical one that we would merely like to get . . . but one we should get if we wish our business to be successful, and we can get if we insist upon it. . . . The scale is not intended as a combine in any sense, or binding on any member. It is merely information which experience and a thorough canvass of the subject has enabled your committee to give the society." These reports were recommended to members to be used as a basis for estimating.1

But printers of that time as well as of today did not always follow the advice of their leaders. A journal of the day commented caustically on this scale, saying that it had been "accepted, not adopted,

Minutes, Chicago Typothetae, December, 1888, to June, 1891. Ben Franklin Monthly, January, 1910, pages 12, 19. as the Chicago Typothetae has a comfortable habit of accepting such suggestions as these, leaving to its members to follow their own judgment." While the cost reports were said to have been used by some firms and to have proved advantageous to them, they were never generally adopted and put into common practice.

Another attack upon the competition problem at this time was the adoption of the Code of Ethics of the United Typothetae of America in 1891. This code, with its statement of principles of the printers' duty to themselves, to each other, and to workmen, and in regard to prices and esti-

houses, included only seventy of the approximately four hundred plants in the city. It had little influence among the medium-sized and small plants. A movement for a broader organization, started by Typothetae leaders, met an enthusiastic response, and the Master Printers' Association was organized, to establish a minimum scale for composition and presswork, promote knowledge of costs and a uniform system of estimating, and deal with other business problems.

When a committee investigated the reason for the differences in bids between different establishments, its report as to the picture. The Chicago Typothetae had managed to keep together only a small organization, which was perpetually in debt and unable to do effective work. Organizations had not yet learned any means of serving the industry effective enough to withstand a serious depression.

But bad times always come to an end. By 1898 business in Chicago was more active, and five prosperous years were to follow. The time seemed propitious for the printers to put themselves in better position. The Chicago Typothetae enjoyed new evidences of life in increased membership. But when an effort was made to

JOB OFFICE EXPENSES.

Average cost per day for an Office working Six Compositors.	Average cost per day for an Office working Ten Compositors.	Average cost per day for an Office working Twenty Compositors.	PIECE-WORK.
6 Compositors, at \$3.00, \$18.00 1 Distributors, 4,000 1 Proof-reader, 3.00 1 Proof-reader, 3.00 1 per cent., 2.00 Wear, at 10 per cent., 3.25 1 insurance, \$8,000, at 2½ per cent., 60 2 per cent., 2.75 2 per year, 2.75 2 per month, 40 2 per cent., 40 2 per cent., 40 2 per cent., 50 2 per month, 50 3 per month, 60 4 per cent., 60 3 per month, 60 4 per cent., 60	10 Compositors, at \$3.00, \$30.00 3 Distributors, 6.00 1 Proof reader and helper. 4.00 Interest on \$15.000, at 6 per cent., 3.00 Wear, at 10 per cent., 4.84 Insurance, \$12,000, at 2½ per cent., 1.00 Rent, \$1,000, 3.22 Gas, .50 Taxes, .25 Counting-room—Bookkeeper, Outside Man, Collector, etc., 5.50 Foreman, 4.00 Errand Boys, 1.00	20 Compositors, at \$3.00 \$60.00 5 Distributors, 12.50 1 Proof-reader, assistant and helper, 7.00 Interest on \$25,000, 4.60 Wear, 7.67 Insurance, 1.53 Rent, \$2,000, 6.45 Gas, .75 Taxes, .50 Counting-room—Bookkeeper, Estimate Clerk, Bnyer and Collector, 8.00 Foreman, 6.00 Errand Boys, 1.00 Incidentals, 1.50	10 men, piece, 7,000 ench, at 35c., \$94.50 1 Proof-reader and helper, 4.50 1 Boy—galleys,, 75 Interest on \$5,000, 1.00 Wear, 10 per cent., 1.50 Insurance, \$\frac{2}{2}\$ per cent,, 30 Ident, \$900, 2.75 Gas,, 50 Taxes, 20 Office,, 4.00 Incidental,, 50 Imposing and getting to press, 4.00
Total number hours composition, 60.	Incidentals,	\$117.50	844.50
Cost per hour, 71,0 for each compositor.	Cost per hour, .64 3 for each compositor.	Cost per hour, .58# for each compositor.	Cost per 1,000, 63½c.

Reproduction of a cost-sheet issued by the Chicago Typothetae in 1891 for the guidance of its members. This cost-sheet was found in the old Typothetae records, and is shown by courtesy of the Master Printers' Federation of Chicago

mates, is still the accepted statement of the ethics of this industry. Some of its clauses sum up the approved attitudes, if they are not too well known to quote: "Every printing establishment should have a perfect system of ascertaining the actual cost of every job. It is only in this way that the business can hope to be relieved from the deleterious effects of guess prices. . . . Never under any circumstances should the minimum cost plus a fair profit be departed from. We should feel here a double restraint; in the first place to cut cost is foolish; in the second place it is wrong." So the standard was set up, however often it was to be disregarded in the stress of business struggles to come.

The long depression following the panic of 1893 proved a serious strain on any such business ethics in Chicago and in other centers. The industry was demoralized and price-cutting widespread. The Chicago Typothetae, moreover, although it had in its membership many of the large ²Printers' Album and Electrotyper, September,

1892, page 3.

the actual cost of printing proved a surprise to many members. A set of prices for various kinds of work was adopted and widely distributed in 1895. But conditions were very bad, unemployment was rife, and equipment stood idle. In the winter of 1894-95, to make matters worse, the newspapers changed from hand to machine composition, thus swelling the number of unemployed compositors. A new flock of little shops sprang up to increase competition on jobwork. No means of disciplining the members of the association was possible, moreover. Although the work of the association may have had some effect, the agreements were violated and price-cutting continued in spite of the efforts of the "small but pious band" who struggled to bring order out of chaos. In 1896 printers took a melancholy pleasure in turning to the price lists that had been agreed upon so hopefully in 1895. Not until the depression lightened late in the nineties did the competitive situation improve, and long before that the Master Printers' Association had dropped out of

obtain better prices by agreement within the Typothetae, great differences of opinion developed. Since it was impossible to coerce the opposed minority, the leaders looked for some other practicable plan.

The board-of-trade method, which had come into use among the master printers of a number of cities and was apparently effective in preventing price-cutting, was the solution of the problem for the time. In modified form it was adopted in Chicago by eighteen large firms, seventeen of them members of the Typothetae, which organized under the name of the Master Printers' Association. The plan was for an agreement on rates to be charged on general commercial work, based on reports of costs, and for a uniform method of estimating. All estimates were to be checked by the secretary, a full-time paid officer, to see that specifications were uniform and that the standard method of estimating and the agreed prices were used. When discrepancies occurred the mistakes or the omissions were pointed out. After a price had once been checked by the secretary it

All estimates should be based on the following minimum rates: TERM8

30 days, net.

STOCK

Stock, material and all outside work, such as ruling, binding and ink, amounting to \$100.00 or less. add 20 per cent; more than \$100.00 to \$250.00, add 15 per cent; \$250.00 and over, 10

Engravings and Electrotypes, add 25 per

COMPOSITION.

COMPOSITION.
Job, 90 cents per hour.
(This includes office corrections, proof-reading and distribution.)
Author's corrections or alterations, 80 cents per hour.

Make-up, 80 cents per hour Lock-up, 80 cents per hour

Periodical Publications. The above price is not to apply to estimates on weekly or monthly periodicals. Machine composition double the cost of machine price

COMMERCIAL CYLINDER PRESS WORK OTHER THAN BOOK WORK.

The following schedule and classification of work will govern all work included under this ranch of work:

ranch of work:
Size No. 1, sheets 24x36 or less.
Size No. 2, sheets 25x38 to 32x44, inclusive
Size No. 3, sheets 33x45 to 39x54, inclusive
Size No. 4, sheets 40x55 or larger.

The divisions of the quality of work will be

Quality A-enamel stock, vignetted half-

tones, extra fine work.
quality B—enamel stock, square half-tones,
good quality of work.
Quality C—extra M. F. or S. & S. C. paper
with cuts, good quality of work.
Quality D—print paper or cheap M. F., with
sine etchings, or good M. F. or S. & S. C. paper
without cuts.

Quality "A"-enamel stock, vignetted half-tones, extra fine work.

		Produc		Average	Total Charge
Sise Time	e-ready Charge	hour	Charge per M	Ink 50c. per lb.	Price per M
18	\$12.00	800	\$1.75	25c	\$2.00
(Slip Shooted)		600	2.85	25c plus 50c	3.10
212	20.00	700	2.30	80e	2.60
(Slip Shooted)		500	3.20	80c plus 50c	4.00
816	25.00	650	2.50	40c	9.90
(Slip Shretad)		450	8.55	40c plus 60c	4.55
424	40.00	550	8.20	50o	8.70
(Slip Sheeted)		400	4.40	50c plus 70c	5.60

Quality "B"-enamel paper, square half-tones, good quality work.

				'Average	Total	
Size Tim	ke-ready e Charge	Product per hour	Charge per M	Ink Sec. per lb.	Price per M	
1 6	\$ 8.50	1,000	\$1.40	25c	\$1.65	
2 9	15.00	800	2.10	80c	2.30	
312	20.00	750	2.15	40c	2.55	
418	30.00	700	2.50	50c	3.00	
		2				

Quality "C"-extra M. F. or S. & S. C. with cuts, good quality of work.

| Make-ready | Product | Charge | Ilian | Time | Charge | Ilian | Ilian

Quality "D"-print paper or cheap M. F paper with zinc etchings or good M. F. or S. &

a. v. p	wher	MICHOR	cuts.			
Size	Mak	o-ready Charge	Product per hour	Charge per M	Average fnk 15c. per lb.	Total Charge Price per H
1	2	\$ 3.00	1,250	\$1.15	5c	\$1.20
2	4	6.50	1,150	1.40	10c	1.50
3	6	10.00	1,100	1.50	15c	1.65
4	8	15.00	1.000	1.75	15c	1.90

Color work requiring register and covers: Make-ready, 25 to 59 per cent additional. Running, 10 per cent additional.

Type forms: On size No. 1, running 5 per cent additional. On size No. 2, running 10 per cent additional. On size No. 3, running 15 per cent additional. On size No. 4, running 20 per cent additional.

This additional allowance is made to cover time lost on account of "pull outs" and type working up in forms which requires more care-ful attention and a reduction in product.

Reproduction of the first three pages of the "Basis of Estimating," published in 1903 by the Master Printers' Association, Chicago. Shown through courtesy of Edward F. Hamm, president of the Blakeley Printing Company

became a minimum protected against the underbidding of any other member. No penalties were provided, however. Violations occurred on occasion, but on the whole the plan had considerable influence toward stabilizing on a higher level the prices on large commercial work.

In later years, also, the Master Printers' Association broadened its work toward more general educational efforts. Its bulletin, discussing the competitive conditions and the importance of knowledge of costs, was sent to every book and job printer in the city. The association made estimates of costs in various plants, and issued statements of average costs. It urged the trade to adopt cost-finding systems and to follow generally the prices agreed upon by the members of the association.

As an organization aiding price mainte-nance, however, the Master Printers' Association had lived its day. By 1906 the number of big establishments which could present serious competition had increased until it was no longer possible to exert the control wielded earlier over large contracts. In addition, although there were no penalties for violation of the agreement, the legality of such arrangements began to be questioned. A small group of important competitors during a period of prosperity had found considerable success in their price-maintenance efforts. But as the conditions changed this movement was later supplanted by the Ben Franklin Club movement, which was to establish scientific methods of cost-finding and firmer foundation for advance in the industry.

Efforts of employing printers to stabilize the industry generally by price agreements during this period had but little success. Only in the groups of the large competitors during years of prosperity did price maintenance prove feasible. Another element that developed during this time, however, had considerable effect on stabilizing conditions. This was the union wage

JOB PRESS WORK.

Platen press, 7x9 inches, or smaller, \$0.75 per hour.

Platen press, 94x14 inches, or smaller, \$0.85 per hour

Platen press, 10x15 inches, or larger, \$1.00 per hour.

Universal or Colts Armory, \$1.25 per hour.

Overlay Cutting \$1.00 per hour man's time; o include time on job press.

Slip sheeting, when not included in regular chedule to be charged at \$1.50 per M; job presses, \$1.00 per M.

esses, \$1.00 per m. Bronzing, hand work, 50 cents per hour for ch person; machine work, \$1.50 per hour for linder and \$1.00 per hour for platen press. Cutting Machine Work. Labor and machine,

Round Cornering, 2 corners up to 5 sigs ... \$0.60 Round Cornering, 2 corners over 5 sigs....

Punching sheets, one hole, 1,000 sheets..... .85
Punching sheets, one hole, additional 1,000, .15

Page 5 of the "Basis of Estimating," on which are presented the figures for work handled on job presses

agreement. Wage contracts, made first on the newspapers in Chicago, by 1896 established a wage scale and the eight-hour day for all machine-work on the daily and auxiliary newspapers and in leading jobshops. During the previous year the edition bookbinders, at that time a group of highly skilled and well-organized handworkers, secured an agreement from the employing bookbinders. The employers welcomed a uniform wage scale in their efforts to reduce the price-cutting that was ravaging the industry. Whatever tended to make costs plain, they thought, would tend to prevent undercutting of prices. Until the introduction of machines in the edition shops weakened the control of the union over the labor supply, this agreement and a similar one that followed it proved to be quite helpful.3

The blank-book binders' union also controlled the supply of labor with some effectiveness at this time, and it was able to enforce a uniform wage scale. The Chicago Typothetae finally made a contract with this union, and agreed to enforce the wage scale uniformly in the plants of all its members. The chief interest of the employers in this agreement is apparent in the fact that they immediately appointed a committee to arrange a scale of prices for blank books.4

From 1901 to 1904, in fact, the Chicago Typothetae made agreements with all the ³ American Bookbinder, November, 1895, page

101; January, 1896, page 165.

Minutes of Chicago Typothetae, January 26, 1903; April 30, 1903.

local printing trade unions. This was a period of prosperity and of rising prices, when wage increases could be met easily, and uniform wage scales and arbitration agreements seemed advantageous to all as a stabilizing force. When depression came on, however, the system of agreements broke down under a series of difficulties, and the standards with their stabilizing influence were considerably weakened.

putting costs had been worked out, and, as methods varied widely, comparisons between plants were difficult or impossible. More and more clearly leaders of the industry saw that here was the great opportunity for progress in the industry.

Finally in 1906 a group of Chicago printers headed by William J. Hartman decided that the time had now come for a comprehensive organization to work on

Insert Shows Prize-Winning Work by Times-Mirror

The insert opposite page 72 of this issue shows the November cover of Three Minutes, house-organ of the Times-Mirror Printing and Binding House, of Los Angeles. This very attractive publication was awarded first prize in Postage and The Mail Bag's recent contest for the best house-organ. The complete effect of this cover would be difficult to improve as to distinction, color effect, and unusual design. The important role played by the stock should be noted, and also the use of green and copper tones of bronzing. The color combination was conceived by Harry S. Stuff, the company's promotion manager, whose work includes the editing of Three Minutes.

Its prize-winning house-organ, which has long been known as one of the finest, is only one more indication of the outstandingly high caliber of Times-Mirror Printing and Binding House. This company, under the capable management of Sim W. Crabill, its general manager, enjoys a reputation for fine printing which may well be aspired to by thousands of other printing concerns; and that reputation, of course, is based upon the distinctive and sales-making printed matter it consistently produces. The Times-Mirror establishment is said to be the only complete printing, binding, and photoengraving plant in the West, and one of its jobs consists of handling the largest printing contract west of Chicago. The company's staff comprises craftsmen of distinguished skill in their fields; and certainly the work they produce more than warrants the care exercised in their selection.

PAMPHLET BINDING. BASIS FOR CALCULATING PAMPHLET WORK: **** **STORT** **Lower** *

	First		Addition	nal 1,000
	SASC	Enamel	8 & 8 C	Enamel
96 page, side stitch, pasted cover, 3-32s	6.00	7.50	5.65	7.05
96 page, side stitch, pasted cover, 6-16s		10.00	7.60	9.50
112 page, side stitch, pasted cover, 3-32s-1-16		8.45	6.50	8.10
112 page, side stitch, pasted cover, 7-16s		11.25	8.45	10.55
128 page, side stitch, pasted cover, 4-32s		8.75	6.70	8.40
128 page, side stitch, pasted cover, 8-16s		12.20	9.30	11.65
Each additional 4-page form		.45	.35	.45
Each additional 8-page form		.80	.65	.80
Each additional 16-page form		1.05	.85	1.05
Each additional 32-page form	1.05	1.25	1.05	1.25

Circular work, each fold, 25c per M.

When work cannot be handled as specified above add 20 cents per M for each additional fold and 20 cents per M for each additional insert required, adding 25 per cent. to this price where enameled stock is used.

Sewing, up to 7x10 page, per M sections, 40c.

Re-enforcing front and back, up to 7x10 page, muslin, pasted, per M books,

Scoring, each time through press, \$1.00. Cutting sheets at head, 20 cents.

Pages 6 and 7 of the "Basis of Estimating." This is positive evidence of the constructive efforts made to help the printer prepare profitable estimates

The early efforts for improvement of competitive conditions in Chicago, as typical of those of other printing centers, were for the most part attempts to maintain prices by agreement. But price agreements were of limited utility since they could not withstand the strain of poor times, when they were most needed, nor reach and have much influence on the mass of printers.

At the same time that experience was indicating the limited usefulness of these efforts, there was a growing appreciation of the importance of knowing costs. Committees of the Typothetae and of other organizations had attempted to work along these lines. But no standard system of com-

education in cost-finding and for uniformity in cost methods. There should be no attempt to fix prices or regulate the affairs of members, nor should labor matters be within its province. The purpose would be to discuss costs and if possible to arrive at a uniform system of costfinding. Whether or not the Chicago printers realized the epoch-making character of this proposal, it touched a real need, and they rallied to the support of the plan. The Ben Franklin Club was organized and grew rapidly. Its work, which proved so successful and helped lay the foundation for all association work today, must be left for discussion in the January article.

Be Your Best Self!

Don't acquire an inferiority complex that will permit you to use stationery and advertising less admirable than any you would like to produce for your best customer. Give it a thought—give it several thoughts before rushing it out. Even your package label and delivery ticket can show customers what you think is right in the line of clean-cut, effective printing.

An additional color usually pleases the customer mightily, and permits an extra charge. Never be satisfied, when planning your own literature, to think of only one color. Every piece of printing you use can contain your sales message and become a booster for your products. Be yourself—but be your best self!

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Success comes when you "sell" a customer, and not when he "buys." A satisfied customer is usually one that you have "sold." One that "buys" is seldom quite satisfied with that product which you deliver to him at his order.—E. C. Freegard.

Practical Details of a Successful Plan of Production Control

By P. R. RUSSELL

Production control is a vital, timely subject. This practical article gives the complete operating facts of a successful plan. From it you can secure information applicable to your own problem

HE function of production control is the elimination, so far as is humanly possible, of twin evils in the production of printing-idle time and overtime. Idle time is unproductive waste, and overtime is always costly. These may be minimized by the scheduling of production and the timely distribution of work to operating centers so that all work is produced within normal working hours. The results of such control are minimized costs through maximum occupancy, and increased labor and machine productivity. Plant foremen are relieved of the worries about the next job. Control of this sort helps the plant to keep all promises of delivery, reduces cost, cuts waste of materials, establishes production standards an hour for both hand workers and machine units, and tells plant officials whether they have too many employes, or

whether they need more, and when. There are many systems of production control, but all are similar in principle and object. Any of these can be employed successfully. The value of control in problems of production increases as the volume of business increases, and the effectiveness of production control is usually in proportion to the character of the work handled. A commercial house, depending upon miscellaneous jobs for volume, would find it less workable than a publication house having the greater part of its work assured far in advance, and standardized as to mechanical necessities.

The printing plant of the publishing house of the Methodist Episcopal Church, South, has successfully employed the routing system of production control. About 60 per cent of its volume is assured in advance, with the remainder made up of books and miscellaneous jobs. For two years Superintendent W. T. Kelly has held idle time and overtime at a minimum, the

progressiveness of control, under his management, reaching in recent months a peak of 85 per cent of the available or possible plant time. During 1928 and the elapsed time of 1929 the average plant productive time has been close to the 80 per cent mark.

According to Mr. Kelly's statement, the basis of the plan of production control he uses is the plant's production record. The operation standards are all set from production records and time study. Estimating, planning, and scheduling are based on these production standards. A production record represents what has actually happened. It gives the facts and enables plant officials to stop guesswork, which so many times causes trouble and proves very costly, both financially and in the form of dissatisfied printing customers.

The class of work in this plant allows opportunity for planning and scheduling and enables the executives to utilize a simple plan. They know during every quarter of the year that they have a certain amount of regular work to do that will consume around 60 per cent of the available time, and, like other plants, this one is subject to unreasonable demands for delivery of orders. Orders are sent in today that are wanted, one might say, yesterday.

The production-control plan begins with a scheduled date for the delivery of copy for each issue of a periodical or catalog. These copy-schedule dates are worked out by the production manager and submitted to the editors or those preparing the copy. With their approval the copy schedule becomes a part of the production-control

plan. If copy be delivered, as it frequently is, in advance of scheduled date, it may be held in the production office or released for editing.

The Methodist Publishing House uses the "Instructor" seen in the first illustration. The job is entered on an order book and given a serial number, which is written on the upper right-hand corner of the instructor. The original instructor is of card-board, 9 by 12 inches in size, and goes to the department first to work on the job. Duplicates of this original are made on colored tissue, each department receiving a copy. Each department has its color-goldenrod for foundry, pink for press, white for job press, canary for bindery, and blue for mailing department. If only one instructor is necessary, the job being confined to one department, only the cardboard original is used. All of the departments are listed across the top of every instructor, and the departments to which instructors are issued on a given job are checked. A study of the illustration will show the inclusive scope of information which is

	are Received	INSTRUCTOR	Job No.
Description	For		
tion	Ser body [time] Way Other instructions	Entire Entire Point	nated number of pages
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6	Electros of	Trick promised Sq. in	rteach, Scale price
Poundry	Mounting [Figs.] of	(Wood Name Sq. Sq.	ter tone Outside Seale price
OFFICE	Roma (Sorte Sorte Sort		BATE COMPLATE
	Ink	Рись Recommen	BATE COMPLETE
-	Ink	Press Recommen	DATE COMPLETE
	Style of binding. No pages. Interfeave. Stamping	Pad Punch Perforate	
1	Delivered to		parti comparto

The original "Instructor" is of manila cardboard. Duplicates are of colored tissue, a different color being used for each department

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Quantity	Star	Descripsi	м		
Pounds					
Repens					-
Shopts				-	-
Remorks		INK			
				AMOUNT ON HAND	AMOUNT TO BUY
Quantity	Color	Kind			
Remarks					
	В	INDERY MAT	ERIAL		
				AMOUNT ON HAND	AMOUNT TO BUY
Quentity	Bender Board	Sier	No.		
Romarks					
	Book Cloth and Imi	ration Leather			
Quantity	Name		He.		

The material-specifications sheet goes to the purchasing agent for ordering of materials

written on each instructor. With the instructors in the hands of the department heads and the copy being set or edited for composition, material for the job must be assembled from stock or ordered from the supply house or mill. At the same time that the instructors are made out, all the items of material must be listed on the material-specifications sheet seen in second illustration. After the sheet has been headed up with date, job number, name of job, quantity, and required date of delivery, then the quantity of paper, amounts of ink, and bindery materials are listed on the sheet, which is in simple form. This sheet passes immediately to the desk of the purchasing agent, who at once determines whether the materials are already in stock or must be ordered from supply house or mill. In the case of publications, or other work known to be coming in for

a considerable period, materials are bought on contract and are already in stock when the purchasing agent receives his specifications sheet. In case the material is not in stock this sheet is his authorization to place his order for the material, requiring delivery on or before the date written on the sheet. The superintendent may, or may not, require his own okay of this sheet before placing an order for material.

The third illustration shows a stock-ledger card, approximately 9 by 14 inches, printed on a two-ply file-card stock. A study of the card will show that it is arranged to tell a complete history of the particular item of material described on it. A card is given to each sheet size, weight, color or finish, and class of paper or other material. A Tatum Utility card file is used. Kinds of material are grouped together, as paper, cloth, bindery material, etc.

Papers are divided into groups, such as antique, machine finish, S. and S. C., bonds and flat writings, covers, etc. Each group of paper is arranged in order of the sheet size, beginning with the smallest dimensions.

If the materials listed on the material-specifications sheet are either in stock or have to be ordered, the job number, name of job, and amount needed are written on the proper card in the "requirements" column. If the card shows the necessary amount of material in stock, an immediate deduction of the required

amount is made from the total amount of material shown on the stock-ledger card.

However, no material is transferred from stock or sent on delivery to any de-

partment on this material-specifications sheet. This transfer of material is made on the house-stock order shown in fourth illustration. This order is filled out by the production manager after the actual requirements are obtained from the instructor. It is the production manager's duty to add on the necessary "overs" to the actual requirements for the job. This order goes first to the purchasing agent for a check against his records, then to the foreman of the stockroom, who oversees the transfer of the materials to the indicated department. This order then returns to the production office, where the items on it are charged on the job-cost summary. The job-cost summary, the regular U. T. A. form, is made out from the order-book entry and included during the progress of the job in the loose-leaf costsummary book in the production office.

The production manager directs work on each job in each department by means of the production-schedule order shown in fifth illustration. These orders are issued to each department daily showing dates to start and finish, machines upon which

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Transfer of material is made on the house-stock order that is reproduced above

work is to be done, etc. The foreman in each department, at the close of each day, brings to the production office a report showing the progress made on each job in process and deliveries that have been made, explaining all delays that occur, etc.

A master-schedule chart is used by the production manager in handling all jobs through the press department. Whether to use a schedule chart for other departments or not is a matter for the judgment of the production manager. The chart used in the production office of the Methodist Publishing House is 20 by 48 inches, and the two sheets that are required for the twenty-odd press units are tacked on pivoted tripod frames standing beside the production manager's desk. The sixth illustration shows by a cross-section the material on this master-schedule chart.

Each press unit is listed on the left-hand side, and its record for a period of one month is shown horizontally across the sheet. The nine small squares between the heavier vertical lines indicate a day of nine

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Materials are thoroughly classified on the stock-ledger card

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hours, as "Aug. 1, 2, 3," etc., as shown in the illustration. The upper, lighter line across the small squares indicates number of hours, according to standards determined by previous production records, that the unit will require to complete the job. The number appearing above this line is a key number for a certain publication. The word "Aug." or date "8/9," appearing in connection with this key number, identifies the issue of the publication-the month in the case of a monthly, and the date in the case of a weekly. Jobs for which there are no key number are indicated by the title which appears on the instructor. The light line on the chart appears in black, and thus draws attention.

The heavier line traced underneath the light line shows actual progress made on the job. This line is green on the chart until it reaches the end of the light black line. If the actual time exceeds the "standard" time the extension is shown in red. The underlined gaps in this line indicate periods when for some reason the press is not running. The lower lines show periods of overtime on a job. The line of actual operation on the chart, on each unit, is made up from the reports sent to the production office each day by the foreman of the press department.

At the beginning of every month the production manager traces the standard lines for each publication on each press unit. Since the copy is received, the composition, makeup, and proofreading done,

FOR	DATES.				DEPAR	TMENT	
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Production schedules, showing dates, machines, etc., are issued daily to all departments

ous jobs that cannot be regulated by schedule until put into process in the composing room. These jobs are scheduled on the chart just as soon as possible. Thus, during a period of peak production, the master schedule chart will be "filled," which indicates that the pressroom is loaded to capacity for the time being.

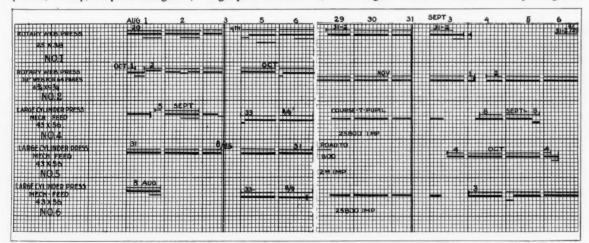
There are pressroom foremen and production men who will claim that they can "keep all this stuff in their heads," the chart being a "superfluity" to them, but the same sort of argument would do away with many practical forms now being used in industries of every kind. However, the practical value of the schedule chart, especially for a big pressroom, is easily seen. Much time and mental agitation in planning a press run are saved, as at a single

room or the customer. Referring once more to the instructor, note in the upper left-hand corner the blank for the "Delivery date" underneath "Date received." This delivery-date information goes on the instructor to each department. Since each department foreman receives an instructor as soon as the job enters the plant, he is on the lookout for this to appear on his productionschedule order from the production office. The delivery date on his instructor will indicate to him about when he may expect the job to arrive at his department.

The usual arrangement is reversed in this plan. Officials start at the finishing date to schedule each operation until they work back to

the starting operation, which provides the starting date. The operation of this system begins with the scheduling of copy for every issue of every publication, and the completion of every preparatory step according to schedule. The entire time of one man in the production office is required to see that the schedules are maintained and observed. Much difficulty is encountered in getting proofs back from editorial offices on time, but this is facilitated by the fact that editors in the beginning have approved all the schedules that affect their share of the work.

With the preparatory operations being completed according to schedule dates, it is possible for the production manager to fill out his master-schedule chart for a month in advance on each operating unit.



Cross-section of master-schedule chart; size of original sheet, 20 by 48 inches

proofs sent out and returned, and the job locked for letterpress or sent to foundry for plates according to a fixed schedule, he is able to tell when each job should be ready for the press run.

With all of his regular presswork scheduled on the chart, the "gaps" on the chart will indicate time available for miscellaneglance it will reveal more of the important facts than can be drawn out of an overtaxed mind in a quarter of an hour.

The predetermination of time necessary to complete a job in each department, as afforded by this production-control plan, makes it possible to select a final delivery date which is satisfactory to the mailingThis completed, it is then possible for him to know when there will be "gaps" into which jobs other than regular publications may be fitted and the plant kept busy.

For example, the production manager is approached with the following statement and question: "A 12mo book, 2,000 copies, 6 (32-page) forms, will be ready

Printers! Publishers! Your Letters Are Needed

I MMEDIATE steps are to be taken for the elimination of governmental competition in the envelope business. The N. E. A. legislative committee has announced its decision to coöperate on this project with the Industrial Conservation Board, Incorporated, a national organization having as its only objective the checking of unnecessary governmental bureaucracy and paternalism in directions affecting the interests of any field of business.

The first step will be an attempt to modify the contract between the Government and the International Envelope Company, which supplies the printed stamped envelopes now sold by the Post Office Department. The initial move in this direction is to be the presentation of a petition to President Hoover protesting this competition of the Government with private business. It is planned that the petition shall bear the signatures of N. E. A. members, individual printers and publishers, the advisory board of the Industrial Conservation Board, and executives of industries sympathetic to this project. Already hundreds of letters have been received from companies in the printing and publishing fields, but more hundreds of letters are needed in order that this petition shall clearly represent the opinion of the concerns in these related fields.

What can you, as an American printer or publisher, do to help? Write a letter to the Industrial Conservation Board, Incorporated, 75 East Wacker Drive, Chicago, protesting against such governmental competition. In your letter definitely authorize the Industrial Conservation Board to place your name on the petition to President Hoover. If every printer and every publisher writes a letter and authorizes use of his signature that petition will go far to help your cause. Don't delay this; write your letter today, so that your protest will be definitely on file.

for the press on the tenth. When can you schedule it for a press?" The production manager looks over his master-schedule chart until he finds a "gap" of sufficient length in the schedule of a press that can take the form. His reply will be something like this: "I can put it on No. 11 on the twelfth." If this is satisfactory the scheduling of this job to begin on the twelfth is indicated on the chart. This procedure is repeated in the case of all books and miscellaneous work. Of course, occasionally a book or some miscellaneous job comes in of such a character, importance, or proportion that schedules on the chart must be adjusted to accommodate it. The rule is to schedule work, other than the regular publications, in the "gaps" that occur in the master schedule, and thus make every piece of equipment operate for a maximum number of hours.

By the operation of this plan, W. T. Kelly, superintendent of the Methodist

Publishing House printing plant, states that he has increased the amount of available time consumed in the plant from around 40 to 50 per cent to a consumption of around 80 per cent. The plant in 1928 produced goods worth 15 per cent more than in 1927, with 29 less employes out of a normal force of 170. During this same period a saving of \$70,000 in cost of operation was effected. Production during the plant year totaled 25,500,000 copies of various Sunday-school and church periodicals, 700,000 copies of cloth- and paperbound books, as well as a great amount of leaflets, pamphlets, advertising circulars, etc. A year's production in value is worth close to a million dollars.

A million dollars' worth of manufactured product is a good year's business for any industrial plant, and a million dollars' worth of printing annually presents quite a problem in economy and control of production. A comparative saving of \$70,000

in operating costs while producing this million dollars' worth of printing is quite an achievement in executive ability and proves the value of scientific management.

Modernistic Painting Wins Prize With Wrong Side Up!

Daily newspapers of November 9 threw disconcerting light upon the more extreme modernistic art and the fallibility of those who attempt to evaluate it. The scene of the incident was the National Academy of Design, New York City. The comedy was occasioned by the modernistic painting, "The Fossil Hunters," by Edwin W. Dickinson, which was competing for position among the paintings to be chosen for the winter exhibition. The jury of awards was the cast of comedians. The three hundred members and associates of the academy might be termed the boxholders at this farcical drama. But certainly the main audience at this performance was the whole chuckling world.

Whether or not it was a janitor who hung the Dickinson painting sidewise instead of right side up, no one will say. At any rate, the jury of awards judged it in that position. Seriously the members studied it, viewing it from all angles—perhaps seeking to distinguish a hunter, or even, if fortune favored them, a fossil. As the artist had not numbered his characters and provided a key, their scrutiny may have been fruitless. Nevertheless, they liked the picture. It looked good to them from any angle, including the ninety-degree angle not intended by the artist.

And so the jury of award chose "The Fossil Hunters" for second place and the Altman prize of \$500. For cannot fossil hunters hunt fossils as efficaciously by crawling as by walking? And, if the painting had a prizewinning look to the judges, why discredit the one who had hung it at its prize-winning angle?

And so those members and associates of the academy who are not laughing are somewhat dismayed. The jury of award itself has verified the contentions of antimodernists. It has proved that art experts are unable to translate these works, or even to distinguish the top from the side. And if these extreme modernistic paintings are unintelligible to the expert, what can they mean to the man on the street?

What has this to do with your printing jobs? That depends on how far you have gone in the use of modernistic typography and layouts. If your pages are laid out in heavy, confusing manner, with type faces which handicap reading rather than encourage it, you can draw a moral from this incident. If your layouts are simple but strong, with plenty of white space and with types which invite reading by their good looks and clarity, you need no moral, for your printing is doing its work.

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Clear, Beautiful Types Increase in Favor While the Freak Fonts Wane

By GEORGE FRENCH

THE flair for the use of novel designs of type in an eccentric fashion may be on the wane, but it is far from being extinct; which is a matter to be considered, because it seems to be in opposition to good judgment and economic sense. It has persisted so long that it appears that there must be more reason for the phenomenon than is easily detectable or on the surface.

Long before the definite appearance of the variants of the gothic type faces, and their grotesque assembly into designs far more novel than their fashioning, an uneasiness had been manifested in the use of type faces and in typographic design. The insistent demands of advertisers for typography and design in their advertisements which might be expected to give them more "pull" has caused typographers to seek for unique formations of type, appealing, as they thought or hoped, to readers of advertisements, and consequently leading to greater volumes of sales. There was much experimentation, and a decided drift away from conservative use of type. Then the Germans began their peculiar and largely artistic use of so-called gothic faces, which have been misnamed and should be called sans serif. They know how to utilize very black types. We in America have not yet learned that art in typography. But our advertising typographers believed they had found the proper advertising motive to satisfy advertisers and produce the longed-for results. They had advertisers "stalled." They were not able to judge whether or not the new style would prove to be profitable for them. They did not know what was the argument against the unreadable and unattractive nature of their advertisements, and therefore felt they must await proofs.

There never has been any excuse for the novel design of the black sans-serif types nor for the crazy forms they were worked into for advertising. Everything that has become known about typography for advertising or for any other use cried out against the abortive use of the great medium of communication between people; but no protest was heeded. There was an insane competition among advertisement designers toward producing pieces which were not only violations of most of the principles of worthy design but were as nearly as possible unreadable-so nearly so as to tempt casual readers to evade the

task of figuring them out. And right at this point we are aware of the chief business reason for condemning the reign of crazy novelty in advertising design: The advertisements are not read as easily or as generally as they were when more of them were designed and set legibly, not to insist upon artistic treatment. This fact may easily be verified by anyone inquiring of the members of any intelligent family as to the effect of the new style upon them.

It appears that the vogue for this novel style of advertising typography owes what-

ever of justification it has attained to the lamentable fact that the advertisers and typographers, and designers as well, have proved that they are unacquainted with optical psychology as well as the history of the development of type design; that ignorance has been at the bottom of the matter. Since they do not know the principles of design made for the appreciation of the eye, they have been willing to take chances and depend upon arm-length judgments of those "visualizers" who are striving to meet the supposed desires of

THE NEW FORD CAR

An announcement of unusual importance to every automobile owner



HENRY FORD

Newspaper advertisement by which the new Ford was announced in December, 1927. It was prepared by the pioneer agency of N. W. Ayer & Son, which in its own advertising and that for clients does not lose sight of the fact that "type was made to read"

their advertising clients by making something which may be calculated to "knock them cold." It is more or less the object of the advertising agency to placate the clients; that is to say, the general run of advertising agencies. That there are many notable exceptions to such a catch judgment is in the way of becoming the salvation of type design and use in advertising. If it were not so, I would not feel that it is profitable to continue to combat a tendency in advertising design which I am sure has already operated to delay the advance of advertising as a sure method for business promotion, and, in general, of the steady advance of social, ethical, moral, and religious progress.

Type, it often is said, is made to be read; more correctly, type is made to be formed into printed matter which is easily to be read. And this means that type to be employed rightly for this purpose must be of those few designs that have justified

themselves by centuries of use, and to which the human eye has, by such long usage, been accustomed and has accepted. It has taken the average human eye since the time of Caxton to adjust itself to typography composed of what we now call modern and old-style type. Even the German eye is demanding the roman types.

It has been the saving grace of advertising typography that there are certain advertising agencies, handling some great accounts, which have adhered to sanity in their use of type; and certain great advertisers as well. The most striking example of this adhesion to good business sense is, perhaps, that agency whose motto is "Keeping everlastingly at it." And one of its conspicuous examples has been the Ford advertising since that epochal day when the first advertisement for the new Ford car was issued, in the series of five full newspaper pages. I have followed the influence of this series of advertisements,

and all that have succeeded them, with special interest, because they have been typographically well designed and have not deviated from the correct typographic tenets to any marked degree—the great majority of the series, used in all kinds of mediums, having been excellent examples of correct typework. It now is manifest that these advertisements have led the advertising designers at least part of the way back to sanity—on the road, we hope.

Now there are many large advertisers tending back toward the use of readable advertising. It is not unfair to say that advertising is becoming Fordized. Those advertisements have serenely pursued their pathway of clarity, readableness, sanity, amid the mazes of the novelty craze, ignoring the unreadable types and the confusing designs, secure in the knowledge that they were not asking readers to strain their eyes and confuse their understandings.

It is not possible to estimate how much harm has been done to advertising by the craze for novelty that has led into a mass of ignorance as astounding as any eccentricity that ever has been perpetrated in the name of advertising. It must be a sum well up in the hundreds of millions. It was a direct challenge to good business and good sense, for a purpose which demands the use of both to 100 per cent. The other day I had the pleasure of listening to an address by Frederic W. Goudy-the most noted designer of types in America, who for more than a quarter century has advocated historically conventional types, and has made something like fifty variants of them-in which he most emphatically advocated the use of sane types. I venture to quote certain lines from that address, approving the sentiment most heartily:

I do not wish to infer that novelty itself is harmful, as a striving for newness keeps things fresh and alive. It is the representation of the extraordinarily ugly and bizarre types of the middle of the last century, with no exceptional artistic warrant for their revival, merely an attempt to be different, that I deprecate. Newness for its own sake only may not always be worth the doing. . . . Novelty frequently is a detestable word used to cover a multitude of sins. If types are really to be artistic creations there is no room for novelty, as what is good today should be good for all time. The quality of roman types that were produced by early Italian printers has satisfied the world for four hundred years, and I am surprised and dismayed that some should now use ugly and outlandish forms in preference to them.

In addition to this opinion of our most distinguished type designer, it is well to recall the gradual evolution of types, after Gutenberg had led the way. His apprentices and students went out into other countries and established printshops in many cities in Italy, Germany, France, Spain, and England. In every city where they located there were caligraphers who had been making books, and each of these had developed a form of letter distinctive of the place or his personality, different in

Gliding smoothly over the miles

BECAUSE of its eager flow of speed and unusual riding comfort, the miles that stretch ahead from Here to There are swift and pleasant miles in the Ford

So pronounced is this riding ease that you will come to look on it as one of the outstanding features of the car For no other single thing adds quite so much to the joy of driving.

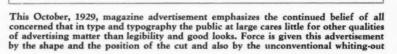
On long trips particularly you will like the way the Ford carries you along, smoothly and evenly, without hard jolts loo ro bumps or the exaggerated bouncing hy which is the cause of most motoring. The fatigue. The disturbing force of every road shock is cushioned and absorbed before it reaches the Form Morra Carries and the carries are the carries and the carries and the carries are the carries are the carries and the carries are the carries are the carries are the carries and the carries are the carries

The principal factors in this comfort are the special Ford transverse springs, low unsprung weight and four Houdaille hydraulic double-acting shock absorbers. These shock absorbers also have a considerable bearing on safety.

By keeping all four wheels firmly on the ground, they insure more positive traction,

contribute to better brake action and help to eliminate sidesway.

Even at comparatively high speeds you have a feeling of substantial security in the Ford because of its carefully planned balance. No matter how far the goal, or rough or devious the highway, you know it will bring you safely, comfortably, quickly to the journey's end.





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These Canadian newspaper advertisements by the Ronalds Advertising Agency, Montreal, demonstrate the consistency of the Ford attitude toward typography, and establish a high standard as regards legibility and sufficient white space

some essentials from the work of other men in other cities. When the printer came along who had to design and cast his own types some attention was given to the style of letters developed by the priests who had made books by penwork. The result was that there were many variants of the Gutenberg letter-fonts; and some of those variants have bequeathed traces into the types designed for our use today. They affected Caxton, who was so instrumental in giving us the roman designs we make use of today. Goudy has, it may be, injected into his types something of the spirit of America, and thus made them useful as well as beautiful as examples of original design. But even Goudy's types are not all usable for the most readable

typography. Some of them lend themselves to feature-work, display lines, and the like, while others make good pages of ordinary reading matter.

For examples of the crazy novelty advertisements, I invite readers to turn to any current advertising medium and become surfeited; finding nevertheless fewer than they would have found a year ago, or even six months ago. To connect the readers with the typography that is gradually returning to favor, I show the first Ford advertisement published when the new Ford car was introduced, in December, 1927, and one published this present week, showing with what fidelity the sane style has been adhered to, to promote the vast selling of the reconstructed car.

Prevention of Fire in Press Motors

By E. STANLEY ORRIS

PECULIAR fire in one of our press motors, which defied investigation for a time, brought out the need for excessive caution in taking care that everything is right in the plant before leaving for the night or the week-end.

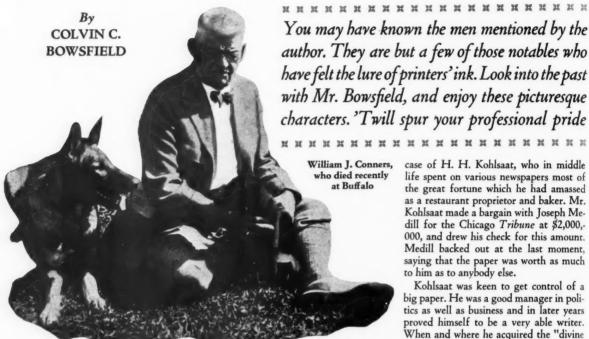
On a Sunday morning the motor on one of the presses took fire, and of course, happening at that time, it was not noticed and as a result caused almost complete destruction of the motor. On investigation as to the probable cause, it was learned that there are several rather obscure reasons for the occurrence of such a fire.

If any waste paper or cotton wipe is left lying around, a spark from the motor may fall into it and lie there for quite a long period before igniting the refuse. Another simple cause is the habit of allowing considerable excess oil to remain in the drain at the bottom of the press, where a spark from the motor may easily fall. If such things as these happen at night or on Sunday, when the plant is closed, the fire may gain considerable headway before it is noticed, and may spread to other places, and do great damage before being put out.

In our particular case the cause of the fire was more obscure, and yet one that is most likely present in the majority of the plants. The press foreman, in preparing to leave the plant for the week-end, was in the habit of removing from the fuse box one fuse from each two to a motor, thinking that this would prevent any current passing through the wires to the press. This would have been sufficient caution in ordinary circumstances, as it prevents the press from being used, only 110 volts being available to the press which requires 220 volts to operate. But in the case of an electrical storm, when the power lines are struck by lightning and a great surge of current is sent through the wires it will jump the one remaining fuse and pass into the motor, burning the coils.

The question of remuneration from insurance in the event of a fire such as this should be definitely understood, as most underwriters do not accept this as a valid claim against their companies.

Men Who Have Loved Printers' Ink



EOPLE who are directly connected with the printing industry and with journalism, and others who have a secret ambition to get in the game, make up a large portion of the population. There are scores of thousands outside of any branch of the publishing business who have a consuming love for printers' ink.

A number of amazing stories along this line are at hand. Romances they seem to be-some of them even sound like fairy tales. For some years I was connected with the Buffalo Courier, under David Gray and Charles W. McCune, years before it became the Courier-Express. And for this reason I know the actual though romantic facts about William J. Conners, recently deceased publisher, whose love for printers' ink controlled his life from the days when he was a common dock laborer.

In his most humble years Conners often remarked to acquaintances that some day he would own the Buffalo Courier, which was then a million-dollar plant. His pet boast, or prediction, always brought a big laugh, for it seemed such a good jest. Conners then had his first thousand dollars to make. He was an uneducated man, wholly illiterate, but he had moneymaking talent and the political gift. Soon he was a saloon boss and then a ward leader. From there it was an easy step into profitable contracting, and he became one of the richest men in the city at middle life.

Always he insisted that some day he would own the Buffalo Courier. Why he singled out the Courier is easy to explain. He was a Democrat, and the Courier was one of the most influential Democratic papers in the country. It was Grover Cleveland's foremost organ. Still it had a very small circulation, and Mr. Conners could see that it had a painful amount of dignity and a decided lack of interesting news.

He could not get possession of the paper for years after he became wealthy, as McCune desired to have it run in line with Cleveland's policies. But McCune was in bad health and was ready to dispose of the property when the right man came along. Conners established the Evening Enquirer, making it something of a power, and then finally landed the Courier.

William J. Conners was not a saint, but he played the newspaper game squarely, giving both dignity and diversified news to his publications. He had large interests outside of journalism, and was a constructive force in his home city. Thus the former day laborer became nationally known and respected for practical ability and capacity for friendship. Of course he was not a writer, but he loved all the writing "boys" who developed interesting stories out of the great achievements of the day.

In this philosophical study of men who love printers' ink one should go back a few years in Chicago's history to consider the

case of H. H. Kohlsaat, who in middle life spent on various newspapers most of the great fortune which he had amassed as a restaurant proprietor and baker. Mr. Kohlsaat made a bargain with Joseph Medill for the Chicago Tribune at \$2,000,-000, and drew his check for this amount. Medill backed out at the last moment, saying that the paper was worth as much to him as to anybody else.

Kohlsaat was keen to get control of a big paper. He was a good manager in politics as well as business and in later years proved himself to be a very able writer. When and where he acquired the "divine afflatus" does not matter. He took his place among the national leaders and wielded a decided influence. When he was disappointed in his ambition to own the Chicago Tribune he plunged into a series of properties such as the Times-Herald, the Record-Herald, and Inter-Ocean. While these depleted his wealth they allowed him an opportunity to impress his views on his political party, and gave him a certain power which he would not otherwise have been able to possess.

This is part of the explanation-this thirst for fame and power. But still more striking is the passion for creating a newspaper-for throwing upon the screen of life the bristling, scintillating, throbbing ideas of the moment. Of all inanimate things the newspaper comes the nearest to living and breathing. It is the image of the soul and mind, laughing and weeping for us, spurring our ambitions, and bringing our hopes and thoughts before the world.

When one looked at the old New York Sun it was not merely mechanical perfection that was seen. It was the image of a man, the unquenchable genius of Dana. The ponderous Tribune, under Greeley and Reid, made in the same way, was nothing like the Sun. Nor was the World a bit like either of them. It was the audacious, crafty, unbeatable Pulitzer. So with more or less skill and strength every man who makes a newspaper puts the imprint of his mind and heart before the public every

day. He puts the vision of his personality on the living page. In a sense he is a creator, and what he creates is progress.

Thousands of natural-born journalists, like James G. Blaine and Theodore Roosevelt, for example, are led or forced by circumstances into other activities. Such men always love printers' ink and retain a lively interest in newspaper-making. They frequently go out of their way to help a repor-

ter develop a good story.

There was general regret in the Republican party for fifty years that Chauncey M. Depew did not get control of the New York Tribune when Horace Greeley died. Depew loved journalism and was one of the greatest natural editors this country has vet produced. The Tribune under him would have been a world influence, and in the sanctum he would have been a far happier man than Greeley or Dana, for he could have gone into the pressroom every day and had a good sniff of printers' ink while he stood there and watched

the wheels go 'round.

If George Woodruff had not been born a millionaire, with a bank, he would have been one of the keenest journalists in the world. He is constituted like Horatio Seymour, and I sometimes fancy Mr. Woodruff writing the "Jerked to Jesus" headline which Seymour had in the old Chicago Times in connection with a hanging. As it is, Woodruff watches the profession closely and lovingly, drawing mental stimulus from the papers and treating the "boys" as brothers.

Colonel Ira C. Copley, the Aurora millionaire, has made a brilliant success of his string of newspapers. He owns nearly a score of them, the majority being in California. His Spring-field, Elgin, Joliet, and Aurora dailies are among the best in the state outside of Chicago. Perhaps when one reflects on the ideal of creating useful family and community newspapers and making them earn their way, Colonel Copley is teaching a great lesson to the profession at large, although he did not join it until he was forty years old and a mil-

lionaire twice over. His great success comes largely from his sagacity in selecting his managers, but he also has a keen mind in meeting the public taste.

Lester Norris, the Chicago newspaper artist who married into the John W. Gates

family, is proving that a millionaire is a delightful person to have around a printery. Norris likes the game and would make a great success as a publisher if he were This, of course, is intended to be facetious, and I am going to add in all seriousness that the press of America, considered broadly or specifically, has been greatly

improved by having the wealthy business leaders become directly interested in this line of industrial activity. Many wealthy people have entered journalism with highest ideals of useful service. Comparatively few care for the profits except as they mean success, and only in the rarest instances do capitalists try to use the influence of newspapers in an improper way. There is less corruption in the press than ever before. It is equally true that there is a great deal more business sense and consistency than there was twenty or thirty years ago in this profession.

A man who had a strong liking for printers' ink and the newspaper game, and who had nursed all through his stormy years an ambition to be a writer, was Alexander Mackenzie, a famous sheriff at Bismarck, North Dakota, in pioneer days. Mackenzie, as his Dakota friends looked on him, was a sort of diamond in the rough. He became the villain in Rex Beach's story, "The Spoilers," and was guilty enough so that he got a couple of years in prison. This is the Mackenzie who locked horns in North Dakota with John Worthy, James J. Hill, Tom Lowry, and other friends of Gilbert A. Pierce, a former Chicago newspaperman, when the latter was defeated as a candidate for the United States Senate. As a political boss Mackenzie would not tolerate opposition, and he split with Pierce on this account.

This old-time sheriff was a power in his day. He was a big, two-fisted fighter, fearless and resourceful. Now imagine this illiterate Dakota sheriff cultivating a secret wish to become a newspaper writer! At the age of fifty he went to Canada to acquire an education that would assist him in journalism. However, he soon gave up his books and returned to politics, and although he defeated Pierce he helped scores of newspapermen

and had a host of friends in the profession. Pierce had his training side by side with Melville E. Stone, Victor Lawson, Sam Medill, Charles H. Dennis, and others in the Chicago journalistic circle of that day.

Along about the time of these incidents in the Northwest a prince of progress

A Simple Tale of Crime's Vocation Told With the Aid of Punctuation

By GEORGE ALLAN ENGLAND

For planning crimes and working rackets, A wicked wretch was Bruiser [[[[]]]] Often he got policemen's goats. Their words were hardly fit for " He'd steal old iron, brass, or lumber, Or rob fat hen-roosts without # In spite of citizens' loud hollers, He often stuck them up for \$\$\$\$\$\$ At times he'd bust in jewelers' sashes; For diamonds there make lawless He robbed folks near, and likewise far. At crooked deals he was a * His nerve was fine, with lots of sand. He never failed or faltered, & Though doing what he hadn't orter, He never lacked a half or 1/4 Where'er felonious Bruiser went, He always grabbed a fat % He ran a snug bootlegging flat, And always knew where he was @ His skill and daring were immense. He'd steal your dollars or your ¢ ¢ ¢ ¢ ¢ He racketed without vacation. Folks uttered many an !!!!! A veritable crime-infection, He terrorized the whole darned § But, joy! At last his good digestion Was ruined by a sheriff's? He told the cop, "Run home to mamma!" But, stopping not for pause or, The copper, with an earnest soul on His job, plugged Bruiser through the : Then here a cheer and there a laugh Greeted his "obit" ¶ Rejoicings now are warm and myriad,

just reasonably wealthy. As it is now his mind is so taken up with the hard task of counting his money, a matter of forty millions, that he is frequently late getting down to work, and the St. Charles (Ill.) *Chronicle*, the only paper that he actually owns, is often short of copy.

For his career has reached a .

named Thomas Lowry was waving his magic wand over the Minneapolis Tribune. In the case of this American prince the magic wand was a big checkbook, backed by an ample bank account. This was another illustration of the way to turn a long primer sheet into a modern newspaper overnight. Mr. Lowry presented the Minneapolis Tribune to Senator Pierce by telegraph the day the latter was defeated by Mackenzie in the battle over the second senatorial election. There was a nominal

consideration amounting to a few thousand dollars, but nothing worth speaking about. It was a gift, pure and simple. Pierce brought W. J. Murphy into the organization as executive manager, and they made the Minneapolis *Tribune* a property of high value and a newspaper that became generally recognized for the merit it possessed.

Lowry seemed to revel in the smell of printers' ink. He was a man of broad affairs, like James J. Hill, and could produce great newspaper stories, but did not know how to write them. His admiration for Pierce was intense, and the rejuvenation of the Minneapolis *Tribune* gave him great pleasure.

William Randolph Hearst entered the newspaper profession because he loved printers' ink. He was one of the wealthiest young men in the nation. After a certain amount of definite newspaper training, when he did actual reporting and writing, Mr. Hearst took a few of his father's millions and went into business on his own hook and in his own manner. Nobody has ever put more originality and

force into the making of newspapers than has Hearst. With his aggressive ways, plus much writing ability and common sense, he would have been a success anyway. His millions have helped to increase his power, and in his particular line of endeavor he leads the profession today. It can be said of him that he likes a good newspaper story better than he likes his millions of dollars. He probably pays more for "scoops" than any other publisher, and he owns more papers and magazines than the average reader knows anything about.

Among the scores of successful newspaper owners who were not trained in the profession in early life, John C. Shaffer of Chicago is another conspicuous example. Mr. Shaffer stands high as a financier and was a railroad builder, merchant, and manufacturer long before he owned a newspaper. Purely from love of the profession and interest in its possibilities he is now almost wholly given up to journalism.

I have seen William Lorimer patiently spend the time to write half a dozen letters of introduction for a newspaper reporter, and then graciously inquire, "Now, isn't there something more that I can do to help matters along?" There wasn't the remotest chance that this favor could ever be returned, but William Lorimer likes the newspaper fellows, and while it was journalism that wrecked his political career he regards the profession as a whole with the kindliest feeling. He is one who

Evelyword!

The street of the

An interesting and effective back cover page from the 1928 Christmas issue of the house-organ of Con P. Curran Printing Company, St. Louis. The original was in three colors, the diagonal stripes and berries being printed in vermilion

can make news better than he can write it, but he loves the game in all its phases, except when it is dishonest.

Creative Spending

"Spend money—spend it courageously! Spend creatively! That's better than pinching economy. America needs bold, aggressive spenders—colossal spenders!

"Carnegie spent millions for new and newer equipment—and plucked the steel leadership out of England's hands!

"Today we scrap a good twelve-story building to erect a newer, bigger, better one—and make more money!

"Junk the old! Spend money for the new, the better product! We do not need the old quality of caution today nearly so much as we need the new, the courage of plan and chart enterprise."

This paean to "Courageous Spenders" was uttered by Charles F. Abbott, the ex-

ecutive director of the American Institute of Steel Construction, New York City, before the recent convention of the National Industrial Advertisers' Association, and is deserving of careful thought.

Cooling a Composing Room Forty-Six Years Ago

We think of humidification as being a development of comparatively late years.

And yet Volume I, Number 1, of The Inland Printer, published in October, 1883, exactly forty-six years ago, reprinted from *The Continent* the following article by Helen Campbell:

The composing room of the New Orleans Picayune is situated in the upper story of its publication house, just under the roof, and in summer it is exceedingly hot. Last season an inspiration seems to have come to one of the oppressed occupants, and in accordance with it a vertical wooden box was constructed in the corner of the room, with openings at the floor and ceiling, and furnished with a pipe for supplying water at the top and a pan and drain at the bottom for receiving and carrying it safely away. The supply pipe was bent over the upper end of the shaft and fitted with a nose like that of a watering-pot, so as to deliver a shower of spray instead of a solid stream. On connecting it with the service pipe, the movement of the water was found to cause an active circulation of the air in that part of the room, which was drawn in at the

upper opening of the shaft and issued again, cool and fresh, at the floor level.

The most surprising thing about the experiment seems to have been the effect of the water in cooling the air to a degree much below its own temperature. With Mississippi water, which when drawn from the service pipe indicated a temperature of 84 degrees, the air of the room, in which the thermometer at the beginning of the trial stood at 96 degrees, was cooled in passing through the length of the shaft to 74 degrees, or about 20 degrees below the temperature at which it entered, and 10 degrees below that of the water which was used to cool it. Of course the absorption of heat by the evaporation of a portion of the water accounts for its refrigerating effect, but the result seems to have been so easily and inexpensively attained that the experiment would be worth repeating by other plants who find their workmen handicapped by such conditions.

Apprenticeship Versus Other Ways of Learning the Printing Trade

By THOMAS C. RYTHER

ASHING the presses, sweeping the floors, running errands—that's the way I started out to be a printer. I learned it from the bottom up," vigorously asserted one old-timer. "So did I, and it's the only way to really learn the trade. This learning to be a printer in some school is the bunk!" replied his neighbor.

These and other similar statements were heard recently when a group of printers "talking shop" drifted to a discussion of the various types of schools where printing is being taught today. After a half hour's discussion it appeared to be a settled fact that no youngster could ever hope to grow up to be a printer worthy of the name unless he suffered himself to undergo a five-year period of servitude, the first two or three spent principally at janitor work.

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There is one outstanding weakness in such an argument: It's contrary to facts. The printer of the old school who thinks he learned the trade in the only way it can be learned neglects to remember, if you'll pardon the expression, that very few things in any industry are being done today the way they were done twenty-five or even fifteen years ago. This is a changing age in industry. The task before us isn't to try to substitute our yesteryears for todays and tomorrows—that can't be done. Instead we must meet the conditions as they exist at the present time, and do what we can toward improving them.

Whatever the faults or the good features of our apprentice system as it used to be, they are now rapidly becoming history. The old-time printer's devil is rapidly assuming the intangible status of a tradition; he'll soon be classed among those things that are "gone but not forgotten." Whether we should mourn or rejoice at his going is beside the question, a matter for each to decide for himself.

A few minutes' careful reflection will convince even the most skeptical that he is gone for good. The whole situation in a nutshell is that boys of the right caliber to become good printers in the present day and age are in school up until an age where they must shortly begin to earn a living wage. In both age and mentality they are past the apprentice stage. Most of those who do not stick with school until they are well through the 'teens will not stick with a trade either. Try to find one that will. We doubt if you can!

What then is to happen to the boy ambitious enough to stick to school who also desires to be a printer? Here's what is happening in many cases today: He gets his first smattering of printing as it is taught in high school, then talks someone into giving him a job in a printing plant during the summer months. He finishes the high-school printing course, perhaps, by working in a plant outside of school hours. When high school is finished, if he doesn't



Theo, L. Di Vinne

THEODORE L. DE VINNE was one outstanding American printer whose achievements have received universal recognition. The centenary of his birth occurs on Christmas day of this year (1928). Born in Stamford, Connecticut, he began his career in the office of the Newburgh "Gazette" at the age of fourteen. Coming to New York in 1848, he soon had become associated with Francis Hart (Hart's business was established in 1836), with whom he engaged in partnership in 1858, becoming entire owner about 1883. Many of the books that bear the De Vinne imprint are highly prized by bibliophiles. His contributions to the literature of printing redound to his everlasting credit. De Vinne died in 1914 at the age of eighty-six.

Text and illustration from an announcement of the De Vinne-Hallenbeck Company, New York, with which the famous De Vinne Press was consolidated in 1926 go on to college, he selects some trade or technical school where printing is taught and gets the final touches, covering perhaps a year or less. After that—into the industry to make a place for himself, and he usually makes it. Nowhere was the oldfashioned apprenticeship served.

Nevertheless, "schools of printing are the bunk," the old-timer says. Well, it all depends on how they are conducted, by whom, who the instructors are, and how thorough the training is. One thing is certain—printing schools are here to stay. The logical thing for printers, and those who employ printers, to do is to insist on the right kind of schools—schools administered by those who know the trade from A to Z, even as the old-timer himself knows it, with perhaps a few of the modern things (that the old-timer hasn't heard of) thrown in for good measure.

Long ago we heard that schools were flooding the country with too many printers; yet, as the years roll on, none of the predicted dire calamities results. For one thing this expanding industry demands more and more men, and, as stated already, fewer and fewer are being trained in the old way. In addition, far from all of those who learn something about printing in the schools enter the trade. Many never intended to; some utilize their education, combined with their knowledge of printing, to enter higher up on the ladder.

After all, doesn't it look logical that, if the right sort of a plant were devoted to solely instructional purposes, apprentices there would learn more and learn it much quicker than they would if the training were spread out over a number of years? Under the old system the apprentice was supposed to earn and learn together, but did he do much of either? Wasn't it more or less a system of servitude, and didn't he learn more his first year on a real job than he did during all his apprenticeship?

The boy who gets his fundamentals of printing in school is apt also to learn more his first year on a real job than he learned in school—at least he will get a different slant on the profession. It isn't the contention here that any boy will round out into the finished product while in school; but the writer does believe that a youngster will pick up about as much in school as he ordinarily picks up during the first three or four years of his apprenticeship, particularly if he has proper supervision.

We hear frequently of the shortcomings of "schooled" printers and of the "boners" they perpetrate. But when you are enumerating "boners" committed by students, see how many you can think of that were also perpetrated by products of the old school of apprenticeship. You'll be surprised how many come to mind.

I knew a "devil" of the old stripe who once printed some namecards for himself during the absence of the Boss. He used a

14 by 22 platen press which ordinarily was employed for printing a newspaper, one page at a time. He didn't remove any of the packing, with the result that his one line of type cut through a rubber blanket which had cost several dollars. Another youngster stood all the rollers of a cylinder press alongside a stove on a winter day to soften them. They were in puddles on the floor when he next thought of them. He was not a printing-school graduate.

industrial machinery, building products, and other materials of these fields.

It is better to buy too few than too many copies of a catalog, even though the unit cost is greater. It is also wise to hold type for sixty days or so, to see if the estimate made will cover the field.

A striking example of the waste in printing was cited not long ago, when a concern changed advertising managers. Soon after the change the new man made an inventory of the literature on hand. It was found that there were seventy-two different varieties of circulars and catalogs in stock, in quantities ranging from 100 to 58,000, the average being about 15,000. This inventory showed that thirteen different booklets were on hand in quantities of over 20,000. Of these, one was a fortypage catalog, of which 22,750 copies were still in the storeroom. These catalogs had cost about \$0.22 each, and were sold to a junk dealer for \$0.25 a hundred pounds. Two big truck loads were carted away. About 50,000 other circulars were discarded as being out of date and unfit to use. Others were laid aside for distribution at county fairs and free exhibits.

This condition had, of course, come about through unwise buying of printing. It cannot fairly be charged to overambitious salesmanship by printers, who naturally sold all they could, but who knew nothing of distribution requirements.

Service departments of printing houses might, in addition to layout and plate service, offer their service to manufacturers in determining the quantity needed. That would be helpful, particularly to the new concern or to the company entering a new field—although this is not primarily a job for the printer to handle.

Recently a large industrial concern decided to issue a general catalog for the first time in its history. There was no past experience to guide the advertising manager. A questionnaire was sent to the sales offices to ask how many consolidated catalogs would be needed, and replies specified from 200 to 2,000, from branches with about the same number of industrial plants which were prospects for the products of that company. The advertising manager decided that these answers were guesses, so he did a little research of his own.

Statistics furnished their figures on the power plants and consulting engineers, resulting in a total of about 50 per cent of the amount requested by the branches. Instead of ordering 10,000, the printing order was reduced to 5,000, and reprints of certain sections were ordered for special lines, thus reducing the printing cost about 30 per cent and still insuring enough complete catalogs for the principal prospects.

A catalog in the right hands is worth two in the company storeroom. And the printer can establish himself firmly by offering sound counsel on this point.

Advertising Managers Can Prevent Wastes by Careful Ordering of Printing

AN INCREASING amount of thought is being given to more accurate buying of printing as regards amount. Advertising managers, buyers of printing, and printers themselves are all realizing the importance of this matter, and are seeking means of lessening the evil. The subject is ably discussed in the following

item by D. C. Miner in a recent issue of Class and Industrial Marketing, Chicago:

These are days of rapid engineering developments, when obsolescence applies to literature as fast as it does to products. Particularly is this true in industrial fields, where competition has stimulated new developments and caused rapid changes in

Hell-Box Harry Says-

By HAROLD M. BONE

How many bucks a week should a pony cylinder pressman get?

Conceit doesn't pay—even a roller can't do its best work when it gets all swelled up.

To be good, a paper salesman must know his *onions*kin.

When taking inventory, don't classify a press bed as metal furniture.

Some of the automatic presses are like young children—they have to be fed with a fork.

Would you call a binding machine a staple article?

Just because a prospect won't get out a broadside doesn't necessarily mean he is narrow-minded.

Why, of course—seed catalogs come from printing plants.

A hen is proud of herself when she lays one egg, but a compositor thinks nothing of laying a case.

Red ink on a color job Always makes a hit. Red ink on a balance sheet Gives the boss a fit.



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Proportioning the Type Page and Margins

By JOSEPH GRAHAM

athough the printer is now able to make selection not only from a thousand type faces, but also from as many technics, the principles of page layout, the size and proportion of the type page, and margins, which were formulated during the early days of the craft and would also hold good today, seem to have been lost to sight. Printers in the early days of the craft, notwithstanding their lack of equipment, produced book pages which can be equaled by only a few of the most skilled printers today. According to the American Institute of Graphic Arts:

"The vast bulk of our illustrated and decorated books, including most of the elaborate and costly 'books beautiful,' are being poured forth from the 'factories' with seemingly no consciousness that page harmony, the one most essential factor of excellence, has anything to do with it."

The printer and designer fail to realize that, after all the parts of the text have been adjusted in their various relationships, it also becomes necessary to adjust the text to the leaf on which it is printed. We have two relationships to consider:

(a) The relationship of various parts of the text to each other, with their correct adjustment; and (b) the relationship of the text as a whole to the page on which it is intended to be printed.

While it is generally admitted by printers and by writers on this subject that the correct proportioning of the type page, with the arrangement of suitable margins, is one of the chief requisites of good printing, there does not appear to be any concerted effort on the part of either toward the promotion of a more harmonious page. The great trouble with books and direct advertising today, in fact, is the lack of correlation between the text (type page) and the leaf (book page).

William Morris believed that a book to be beautiful must be architectural in its build. Beauty and proportion are inseparable, as was recognized by Lord Bacon when he wrote that "There is no excellent beauty that hath not some strangeness in the proportion."

The text placed upon the page will appear better to the eye and be more attractive generally if it is proportional to the page on which it is placed, rather than located on the page in a haphazard way, with no attempt to proportion its size to the leaf. For to present the type page in a way that is most pleasing is merely a question of proportioning it to the book page.

It has been demonstrated by experiment that the most agreeable combinations in form are dependent upon certain mathematical relations of parts. Certain forms are more pleasing to the eye than others. The rectangle, or oblong, is one of these.

The form of the rectangle, since it possesses both unity and diversity, is more symmetrical than the square and consequently has a more attractive appearance to the eye, increasing its attention value. Books are of this shape. While the form of the rectangle has its value, it is the proportion of its sides that gives to it that higher form of art which pleases.

There is a certain proportion, known as the "Golden Oblong" or "Golden Cut," which was at one time generally recognized as the most pleasing rectangular form. The proportion of the "Golden Oblong" is 1:1.618, usually taken as 1:1.6. But it has since been empirically established that perhaps a better proportion is one where the ratio of the sides would be 1:1.666+ (1.67).

The question, however, is not altogether one of obtaining the best proportion for the leaf size, but of proportioning the type page to any size leaf employed. The book is first a geometrical figure, a rectangle, whose sides are parallel and whose angles are right angles, and it is subject to the same mathematical laws as other rectangular shapes. The type which is placed within this rectangle must conform in a measure to the form of the rectangle. The

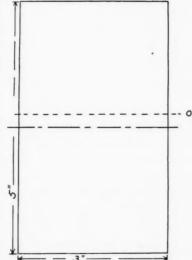


Fig. 1 (reduced). The optical center (o.c.) of a page 3 by 5 inches determined by a plan explained in this article

whole question then becomes one of how best to superimpose a rectangle of smaller area (the type page) upon a rectangle of larger area (the book leaf).

The subject of the correct size of type page for a given book page has generally been neglected by the printing craft, and even those authors who have written on the subject have done so only in a general way and have offered no real solution of the problem. The condition as it exists today is well exemplified in the study and comparison which I have made of type pages of over one thousand books of all descriptions that are available in the New York Public Library.

From these I selected 400 of the most expensive books, all dealing with practically the identical subject, and tabulated them, giving type-page sizes, margins, and name of publisher. The books range from four up to fourteen inches in width. In a book size of 5 by 71/2 inches there are four widths of type pages and eight different depths, with varying margins. A 4 by 63/4 inch book page has a type page of 17 by $31\frac{1}{2}$ picas; while a $4\frac{1}{2}$ by $5\frac{1}{8}$ inch book page has a type page 17 picas wide and only 26 picas deep. It seems incongruous that a book wider and deeper should have a type page of less depth than a book of smaller size. According to these results there does not seem to be any systematic method for determining the correct sizes.

The desideratum of the printing craft is to produce a type page which will harmonize best with the leaf on which it is placed. That is a best page. In every case there is one type page which will look better and answer the requirements of taste, which we will term the harmonious type page. The definition of a harmonious type page has been given by several writers.

According to F. A. Parsons ("The Principles of Advertising Arrangement," of 1912, chapter I, page 22), to obtain the -- O.c. best artistic results the type page and the marginal spaces around it should be equal in size. In a book published by The Pelican Press of London ("Typography," 1923, pages 33, 34) the statement is made that "the total proportion of printed surface to margins should be about 1 to 1, for a fine book, though it may be 1½ to 1 for less pretentious though still sound work."

John Southward ("Modern Printing," 1921, volume I, chapter XXXVIII, pages 220-23) says, "... in a moderately open page the leaf should be twice as much as the text or printed matter, including headline." George French ("Printing in Relation to Graphic Art," 1903, pages 43-50)

tells us that "The size and shape of the book must determine the exact dimensions of the page and margins." While this statement is true, he fails to give any rule for determining these sizes. In the calculation for finding the harmonious type page, the first step is to find the area of the type page. Taking a book page, say, 6 by 9 inches, first determine the area of the book page.

inches. To obtain the area of the type page its width and depth must be calculated. The correct width can only be found by

trial, and will be a width which when multiplied by the depth of the type page will equal, or is nearest, the area

of the required type page, 27 square inches. It was found by trial that 26 picas, or 45/16 inches, was the required width.

If the width of the type page as just found, 45/16 inches (26 picas), be multiplied by the ratio 1.5, the depth of the type page will be obtained, and the sides of the type page will be proportional to the sides of the book page, since they possess the same ratio as the sides.

4 5/16 (4.3125) × 1.5 = 6 15/32 (6.46875).

This gives practically $6\frac{1}{2}$ inches (39 picas) for depth of type page, which is assumed as its value. If the width of this type page, 45/16 inches, is multiplied by the depth of the type page, $6\frac{1}{2}$ inches, we get 28.03125) square inches. This is seen to be 11/32 square inches larger than the required 27 square inches. A

less width of the type page, say, 25 picas, would be too small for this purpose.

The type page thus found answers the requirements, for its sides are proportional to the sides of the book page and its area is approximately equal to half the area of the book page, or 27 square inches.

While for fine books the harmonious type page is the ideal page to use, in catalog and other types of printed matter a larger amount of printed surface is generally demanded. In cases of this kind the text page may still be kept proportional to the book page, but increased in size. The proportional type page thus found has all of the characteristics of the harmonious type page, except that its area is greater than half of the book-page area.

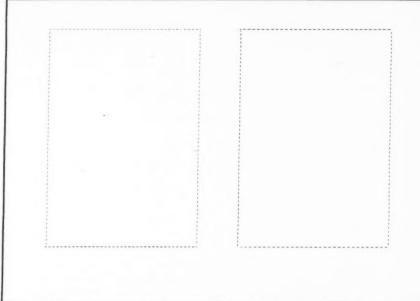


Plate I.—Diagram illustrating best-proportioned or harmonious type pages and margins for a 51/8 by 73/8 inch book page (reduced one-half)

According to these authorities the definition of the best size or most harmonious type page for a given book page is "one whose area is equal to one-half the area of the book page, or in other words, equal to the area of the white marginal spaces surrounding it." The correct area alone, however, will not give us a harmonious type page. It is necessary that the type page should at the same time be proportional to the leaf on which it is placed.

Of all the writers on the subject, William Morris seems to be the only one who recognizes the importance of proportion, for he states, "A book quite unornamented can look actually and positively beautiful, if it be, so to say, architecturally good." By this he means proportional in its parts.

The question then becomes one of proportion, and the definition of a harmonious type page would be "One whose area is equal to one-half the area of the book page, or equal to the area of the white marginal spaces surrounding it, and whose sides are proportional to the sides of the book page." The size of this page can be calculated mathematically, so that its area of the book page, and its sides proportional to the sides of the book page.

The harmonious type page, then, in relation to the book page, is determined by two factors: (a) The size or area of type page, and (b) the proportion of its sides.

6 inches × 9 inches = 54 square inches (area

The area of the best-proportioned or harmonious type page will be one-half the area of the book page.

 $54 \div 2 = 27$ square inches (area of harmonious type page).

The second step is to find the ratio of the sides of the book page. The ratio of the sides is determined by dividing the depth by the width.

 $9 \div 6 = 1.5$ (ratio of sides of book page).

The third step is the determination of the area of a type page which shall have its sides proportional to the sides of the book page and the area of which will be equal or approximately equal to one-half the area of the book page, or 27 square

			Boo	ok Page	51/8 BY	73/8 IN	CHES					
D	D		Proport	ional Size, I	nches		Proportional Size, Picas					
Воок	PAGE		Type Page	•	Ma	rgins	Тур	e Page	Margins			
Width, Depth, Inches Inches		Width, Picas	Width, Inches	Depth, Inches	Tail, Inches	Front, Inches	Width, Picas	Depth, Picas	Tail, Picas	Front Picas		
51/8	73%	22 23 24 25	311/62 313/16 4 45/22	51/4 51/2 53/4 6	13/8 11/4 11/8 1	1 7/8 3/4 5/8	22 23 24 25	31½ 33 34½ 36	8½ 7½ 7 6	6 5 4½ 4		

The first line of figures gives the page size and margins illustrated by the diagram which is presented at the top of this page. The other three lines indicate proportional pages which the author states have all the characteristics of the harmonious page except that their area is greater than half that of the paper page

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The sizes of the proportional type page are fixed, and the printer with the best taste will choose the most suitable for the work in hand. What the subject matter is or what face type is used can have no influence on the proportion of the type page, for that is fixed mathematically.

By this method it will be possible to make the ordinary "trade edition" of book typographically attractive and interesting without increasing the cost of composition.

The question of the correct location of the text on the leaf, or the margins, is entirely distinct from the determination of the correct size of the type page. There does not seem to be any consensus of opinion in regard to the size of the various margins, except that the front margin should be twice the size of the back margin. Writers on the subject of margins, while generally agreed as to comparative sizes, have different methods and formulas for arriving at their conclusions.

It has been left to the printers themselves to devise a method of marginal arrangement, and their tradition lays it down that the inner margin should be narrowest, the top next, the outer next, and the bottom widest. Their reason is esthetic—that the double page is the proper unit, and that this arrangement looks best. The left to the "taste" of the individual printer, although some few printers demand rigid proportions between these sizes.

The result of such a practice is a wide divergence in the size of the margins for the same size and style of book, demonstrating that the margins may vary considerably and still be right, according to the printer's idea of proper proportion.

It has been stated that the size of the margins depends upon the face of type used. There is nothing to substantiate this contention. The correct location of the text upon the page may be determined by placing it upon the optical center of the book page. By placing the text on the optical center we obtain the correct tail and head margins for the page.

A page arranged in this way will meet all the requirements laid down by the best writers on the subject of margins, and will compare favorably with the work of the best book printers, for it will have the largest margin at the tail, the next largest at the front, and the next largest at the head. The back margin, as stated before, will be one-half the front margin, and consequently smallest of all the margins.

The location of the optical center is approximately one-tenth of the distance from the lower border of the book page to the mathematical center (Fig. 1). As an example: The mathematical center of Fig. 1 is $2\frac{1}{2}$ inches from the lower border, while the optical center would be about one-tenth of $2\frac{1}{2}$ inches, or $\frac{1}{4}$ inch above the mathematical center.

The tail and front margins may be calculated mathematically. The sum of the tail and head margins is found by subtracting the length of the type page from the length of the book page.

The size of the type page for the 6 by 9 inch book just calculated was found to be 4 5/16 by 6½ inches.

the tail margin, already found, it is readily to be seen that we obtain

 $1\frac{1}{4}$ inches $+ \frac{7}{16}$ inches $= 1\frac{11}{16}$ inches (10 picas), the value of the tail margin.

The width of the type page subtracted from the width of the book page will give the sum of the front and back margins.

6 inches - 45/16 inches = 111/16 inches.

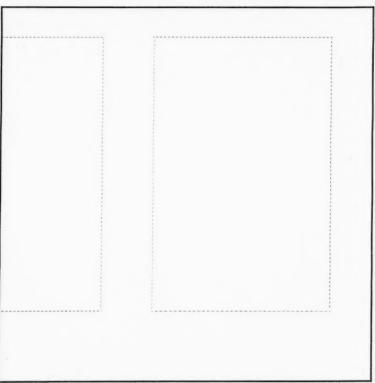


Plate II.—Harmonious type page and margins for a 6 by 9 inch page (reduced one-half). A portion of the left-hand page is cut off to save space

			F	Воок Рас	ge 6 ву	9 Inch	ES				
Воок	Dien		Proport	tional Size,	Proportional Size, Picas						
DOOK	1 AGE		Type Page	8	Mar	gins	Туре	Page	Margins		
Width, Inches	Depth, Inches	Width, Picas	Width, Inches	Depth, Inches	Tail, Inches	Front, Inches	Width, Picas	Depth, Picas	Tail, Picas	Front, Picas	
6	9	26 27 28 29 30	45/6 41/2 421/2 413/6 5	6½ 6¾ 7 7¼ 7½	111/16 19/16 13/16 15/16 15/16	1½8 1 7/8 3/4 5/8	26 27 28 29 30	39 40½ 42 43½ 45	10 9½ 8½ 8 7	6½ 6 5½ 4½ 4	

Dimensions for harmonious and proportional pages and margins for the 6 by 9 inch paper page. As in the preceding table the first line represents the ideal plan

9 inches $-6\frac{1}{2}$ inches $=2\frac{1}{2}$ inches.

The sum of the tail and head margins is equal to $2\frac{1}{2}$ inches. If the type page were located in the center of the book page the tail and head margins would be equal to $1\frac{1}{4}$ inches each. By locating the type page on the optical center of the page the correct head and tail margins are obtained. The value of distance between the mathematical center and the optical center is 7/16 inches. If this value is added to

The sum of the front and back margins is $1 \ 11/16$ inches. As the front margin is always twice the size of the back margin, the front margin is therefore found to be $1\frac{1}{8}$ inches $(6\frac{1}{2}$ picas).

Proportional Type Pages and Margins for a Book 51/8 by 73/8 Inches, Trimmed Size

Plate I.
Harmonious Type Page
22 by 31½ picas
Margins: Tail, 8½ picas; front, 6 picas

Three proportional type pages can be employed with the same size of leaf.

(a) Type page, 23 by 33 picas Margins: Tail, 7½ picas; front, 5 picas (b) Type page, 24 by 34½ picas Margins: Tail, 7 picas; front, 4½ picas

(c) Type page, 25 by 36 picas Margins: Tail, 6 picas; front, 4 picas

Proportional Type Pages and Margins for a Book 6 by 9 Inches, Trimmed Size

Plate II.
Harmonious Type Page
26 by 39 picas
Margins: Tail, 10 picas; front, 6½ picas
Four proportional type pages can be employed with the same size of leaf.

(a) Type page, 27 by 40½ picas Margins: Tail, 9½ picas; front, 6 picas

(b) Type page, 28 by 42 picas Margins: Tail, 8½ picas; front, 5½ picas (c) Type page, 29 by 43½ picas Margins: Tail, 8 picas; front, 4½ picas

(d) Type page, 30 by 45 picas Margins: Tail, 7 picas; front, 4 picas

The measurements given are based on a book page after trimming. No allowance is made for paper concealed in binding.

In laying out type pages there are three fundamentals upon which the whole structure rests: (a) Proportion of type page to leaf; (b) proper location of text on leaf—marginal attractiveness—and (c) the harmonious arrangement of text on the type page. Any printed surface consists not so much in the choice and arrangement of type as in the arrangement of spacing.

Unless the printed surface is spaced correctly the effect will be spoiled, no matter how attractive the typography otherwise may be. Correct spacing will give the desired tone to the printed surface, and it can be obtained in no other way.

For Type Is Made to Read

THE land is being deluged with examples of new typography, falsely so called; new it certainly is, but typography it certainly is not. When the frothy waves of this deluge subside and the Ararat of good common sense is again reached by the art of printing, then the burnt offering will be made in the form of sacrifice of material become useless and of profits lost. Nevertheless, this will be worthwhile, as signifying the return to sanity in the printing industry.

Whence cometh this new typography, and whence goeth it? Whence? no man knoweth. Whither?—to the junk heap and the hellbox (yea, HELL is the word, in caps). The survival of the fittest is as much a law in printing as it is in the natural world. "That which is natural is right"; and herein lies the hope of sound and lasting typography.

Ask any of the exponents of new typography the why of their designs (or rather want of design): What is the basis of their effort; what it is all about? The answer is just as clear as the message which they cloak in such weird and awful apparel.

A student of design should know something of the "origin of species" in line, letter, and ornamentation, so that as a compositor he may readily give a reason for the faith (typographically) which is in him. Faith without works is dead.

The new typography is work without faith, and time will show (and that very soon) how dead it can be. The one regret of the printing trade will be the costly monument its resting-place will be marked with. If those who demand the freakish letters and ornaments paid the price for the junk, this passing insanity would at least be bearable by a badly pressed business, but one doubts whether the senseless competition of printers will permit the trade to emerge from this mental lapse with its costs protected.

The study of history is useful only so far as and no farther than that it enables a nation or trade to profit by the lessons of the past; to apply those lessons to the conditions of the present, avoiding that which led to disaster, practicing that which shows results. Do you agree? Right. Turn back the specimen sheets to 1872. Where are

the fancy types of that period? Would a printer dare to set a job with the shaded types and fantastic ornaments of that day? What was it that swept all those terrible characters out of printerdom? Common sense, and a demand for simplicity of expression. The vogue of rule-twisting had its little day. One goes almost wild with jealousy when the time is computed on some of this wonderfully skilful composition, regarding it from a cost point of view—that is, if the printers received the cost of their efforts, plus a little profit. But where is rule-twisting now?

Should any of the doughty champions of new typography seek to break a speawith me (for I hope I have not touched lightly this time), I want them to get under this guard: "Type is made to read."

"Ornament is to make the message more attractive." Does the new typography make the message more attractive?

One further tilt, and I am finished for this joust: Lord Riddell, the famous British newspaper proprietor, wrote recently on the five main factors of successful advertising, and gave the first three as clarity, conciseness, and attractiveness. If any typographer can associate the new typography with those three requirements, he should go in for law, for he will have all the makings of a first-class criminal lawyer.—The Craftsman, Sydney, Australia.

A Good Compositor

STARTS work with clean decks, putting in its proper place all unused material before going to the foreman for the next job.

Listens attentively to the instructions of his foreman after he receives the instruction envelope.

Reads carefully every item of instruction on the envelope—if he doesn't understand he "gets things straight" before going ahead.

Calls the foreman's attention to inconsistencies (if any there be) in the instruction envelope, the layout, or the copy.

Studies the layout (when one is furnished), or drafts his own, before setting a line of type.

Sees that all material required is on hand before beginning work.

Assembles all the necessary cases, rules, leads, slugs, cuts, and sorts ready in advance.

Trains his left hand, while holding the stick, to follow his right,

thereby shortening the distance the type travels from case to stick.

Spaces each line so carefully that the form will "lift" without the necessity of plugging with "dutchmen" when it reaches the stone.

Reads each line carefully and makes corrections before spacing.

Pulls his proofs as skilfully as though he expected to do the proofreading himself.

Notes the proofreader's marks and handles corrections promptly, checking back to see that no corrections have been overlooked.

Keeps time of office corrections distinct from author's alterations. Marks the storage-galley section

number on all proofs.

On finishing his job, sees that the time of completion and job number are correctly recorded.

Always bears in mind that, for every minute used in making corrections, two minutes of properly chargeable time are lost.

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\$PACES CONTRACTOR CONT

COST AND METHOD

By WILLIAM R. ASHE

This department deals with problems of cost accounting and production, and practical questions will be welcomed. Enclose self-addressed stamped envelope for personal reply

Will Your Business Form Lift?

One of the definitions of justification is "to adjust or arrange exactly, to make even or true by proper spacing," and any practical printer knows the importance of this in spacing out type lines to a certain measure. His work must be exact or the form will not lift successfully.

We are led to wonder at the inconsistency of practical printers who know so well the value and necessity for so exactly filling measure in typesetting, and yet seemingly have not sense enough to realize that in the big job of business, which is simply a composite of all the thousands of jobs and activities involved, they must as painstakingly fill out the measure. In simple terms, there is just as great necessity and more for fully justifying \$10.00 paid out in expenses, and for full recovery of that expense, as there is necessity for spacing out a line perfectly. The measure of necessity remains unjustified until every dollar of the expense is warranted and the measure made exact by selling prices which must show something over expenses before the profitable measure is filled.

Most of us have learned to set and at once to justify a line of type, because the necessity for exact justification is immediately present. The printer who knows his business is respectful of this requirement because he realizes the disastrous consequences of carelessness. He therefore attends to this process with exact care.

Why then does the printer who is so mechanically respectful of fundamentals fail to realize that this same elementary rule applies in every activity of business—that he must justify every policy and every act whether it be in connection with work in the back or the front office? Is it not just as apparent that ignorance, optimistic estimates, and printing sold below cost will one day pi life's big job?

Obviously a successful business must be a profitable one, and any business finds its justification from the measure of its return. It should be reasonably progressive, the measure extending from year to year; but if returns are inadequate, especially after years of effort, it could hardly be called successful, and condemnation inevitably ensues. This is because all endeavors in any department of life are measured by results. Natural rewards are certain.

Sooner or later the printer whose business is not justified by profit will suddenly face a ruthless, natural judgment. The realization will come too late that, instead of guessing at the size of material necessary to fill the measure in life's big job, he should have placed the gage of profit on each line, on each policy or act, and trued it to a given measure.

Financial statistics state that only about 3,500 out of the 30,000 printers in America are worth \$10,000.00 or more. We know that 90 per cent of all people who live beyond the age of sixty die dependent because they have failed to justify their active days with profit. Doubtless all have hopes for the future, but somehow plans do not work out right for many.

Are you justified in continuing business practices that don't now and never will fill the measure? Will your business form "lift" when you lock up life's great work?

Postal Deficit Will Fade If Deadheads Pay

WHATEVER merit there may be in either side of the debate over another Federal tax reduction next year, the case ought not to be based on the ostensible deficit in Post Office Department.

The fact is that there ought not to be a post-office deficit. Postal rates are sufficient to pay the cost of the service to the general public. The apparent deficit is piled up by the cost of carrying hundreds of tons of the official and alleged official mail for which no payment is ever made to the Post Office Department.

If the Government will charge itself postage on mail sent by various governmental agencies and will shut down or charge postage on the mail now sent out under congressional franks, there will not be a post-office deficit.—San Francisco "Chronicle."

What Should the Proprietor's Salary Be?

If we should answer from practices of certain printers we might be forced to say "All the business will stand," and yet the business that happens to have this kind of proprietor would hardly stand very much of a salary for the proprietor.

How many of you have given this very serious consideration? Have you thought of the disastrous consequences of reckless drawing accounts on the one hand, or of the mistake some are making of charging too high salaries into costs even where the profits warrant large withdrawals.

Normally stated, the average ratio for all office salaries to total sales in a \$50,-000 business is around 10 per cent. This normal ratio decreases with increased sales until the ratio on a \$500,000 business is about 6 per cent. Of this percentage, the correct amount for purely managerial salaries is to an extent indeterminable, and any attempt to account more closely for office salaries brings practically valueless information, worthless as industrial average data. The reason is that numbers of the printing-house proprietors do much of their own office-work of bookkeeping, estimating, etc., while other proprietors only supervise and do very little clerical work. We must therefore base a study of this question on the all-inclusive established ratios for entire front-office salaries. From experience and observation we may set up a reasonably dependable scale for the proprietor's guide as to what part of his drawings are properly chargeable into expenses, defining the economic point above which excessive drawings should properly be considered as profit withdrawals.

The first important fact to face is that the proprietor's salary is determined from two major considerations. Only a certain amount can be charged against operating costs without violence to or increase of rates at which printing must be produced; and the balance above such amount must be justified by profits. Because of definite information as to average economic costs we can arrive at that portion of his salary that costs will economically stand; more than this amount the business cannot afford until profits warrant it.

How much shall the proprietor's salary be? Sometimes only as much as costs will bear, but the most important consideration is the individual's proven earning ability, the amount of profit over and above a normal return on capital invested. Other considerations involve prestige, particular ability, time devoted to business, and the proprietor's relationship as a majority stockholder to the minority stockholders.

The statement given below uses stated percentages for defining the proprietor's salary and all the other front-office salaries, on from \$50,000 to \$500,000 of annual sales. Salaries in excess of these percentages should be declared out of profits, for in essence any larger salaries are indeed profit bonuses and should be viewed in exactly this light. Salaries should be fixed somewhere around this scale, which is all costs should bear.

Space does not permit a very exhaustive delving into the theory and practical reasons for respecting this scale, but we will be glad to go into the matter farther with any interested individuals. Our purpose here is to furnish a reliable and sensible guide for the printer who respects costs and who wishes to deal fairly with himself, his cost-plus customer, and stockholders.

It is practically impossible for a printer to manage for profit or achieve maximum success without a detailed and systematic study of the current financial operations and fully analyzed statistical facts of his business, through the medium of some intelligent cost-finding plan. The unprogressiveness of many printing-house proprietors in this respect has brought losses and failures to any number of our old establishments, founded during the rise of industry, but now passing because of antiquated methods before the progress of a new age—an age in which we have realized the need for scientific management.

This necessity has arisen with the general advance of business during the past fifty years. Increase of business science must necessarily accompany every future stage of business development, and the printer of today and tomorrow will win success only through a superior service and a more scientific control of business factors. The cost system is the foundation and underlying structure upon which all scientific printing management must be built to endure for any long period.

Fifty years ago the printing business was less efficient in matters pertaining to manufacture, administration, and control.

life of this advance and the urge of individual effort to higher achievement.

In this modern warfare of progress the printer must be equipped with modern weapons, for particularly are these conditions true of the printing industry. A great volume has accrued to this industry from this general development of business, but the inventive skill of machinery manufacturers has furnished mechanical equipment for production of a printing volume which far outstrips current demands. Here arises the necessity for creative printing salesmanship, in acquirement of necessary individual volume, for this excess of productive capacity, plus ignorance and disregard for true costs, is directly responsible for the highly competitive conditions that obtain throughout the printing industry with such profitdestroying consequences.

The modern printer faces almost certain disaster if he attempts to conduct business without a full appreciation of the problems confronting him. In addition to a highly efficient and economically handled sales organization, he must produce a superior product at the same economic price as prevails in his community, or he must manufacture a product of equal quality at less money. He may pursue one or the other of these policies, or both. Whatever his policy, a superior service and economy are necessary in his selling, manufacturing, and administration. These three factors must be correlated and perfectly controlled by the printer.

To this end the instrumentality of a complete cost-finding system is indispensable and of vital importance. It is a demand of modern business, and the modern printer must rely upon the efficiency and control that flow from aggressive usage of cost knowledge. The printer also bears a direct responsibility to customers who place work with him on a cost-plus basis, for honesty demands fairest treatment of customers who trust him, and honesty is impossible without correct determination of the costs of time and material entering a job. The surest way to profit in modern times is through the cost system.

NORMAL FRONT-OFFICE SALARIES

	T. I C. MCT.		1 011101				
Annual Sales	Total Fro Sala			ietor's lary	All Other Clerical Salaries		
\$ 50,000	\$ 5,000	10.00%	\$3,000	6.00%	\$ 2,000	4.00%	
100,000	9,000	9.00%	3,600	3.60%	5,400	5.40%	
150,000	12,750	8.50%	4,200	2.80%	8,550	5.70%	
200,000	16,000	8.00%	4,800	2.40%	11,200	5.60%	
250,000	18,750	7.50%	5,400	2.16%	13,350	5.34%	
300,000	21,000	7.00%	6,000	2.00%	15,000	5.00%	
400,000	26,000	6.50%	7,200	1.80%	18,800	4.70%	
500,000	30,000	6.00%	8,400	1.68%	21,600	4.32%	

This is about all costs will stand. Get your surplus salary out of profits. If you are drawing more than this and your business shows a loss or very little profit, better scratch your head, for most likely you are not worth so much as you thought.

The Necessity for Costing Science

Cost accounting has come to be a vital factor in the successful management and administration of a modern printing business. The complexity of the problems encountered in economically relating costs of manufacture, selling, administration, presents extraordinary difficulties to the average printing executive, who is without the essential knowledge and guidance with which efficiently to manage his business. The ignorance and crude business methods prevailing throughout this industry not only cause loss of individual opportunity, but provoke unintelligent and bitter competition, cheap prices, and the destruction of confidence between printer and customer. Intelligent costwork will help to remove much of this distress.

Smaller volume existed in a day of fewer needs, with more uniform production and a larger percentage of profit in proportion to volume than is now possible. In that period the qualification of a printer was craftsmanship, and price was not so essential in the acquirement of necessary volume; but the printer of today must supplement his artistry and craftsmanship with the science of modern business if he is successfully to combat the rising competition that accompanies and will increase with each stage of industrial growth.

The development of our many resources during these years through education, science, and progressive innovations has brought tremendous volume to every industry. Along with this increase of production, problems of distribution have come and competition has increased, becoming more acute with every new level of advance, for the reason that supply of manufactured products always tends to exceed the normal consumption until a point is reached in economic progress where either individual purchasing power is increased by higher wages or costs of production are decreased. Legitimate competition is the

A Ten-Minute Sermon on Volume

All sermons have a text from which presentations are developed. In this one the text chosen not only lends itself to development but aptly illustrates the extremities to which every volume printer is forced. In times of need the fallacious idea of volume invariably presents what is apparently the only way out. We get the idea that a shop crammed full of work means lower costs and that these lower costs warrant a reckless price-cutting program for realization of necessary volume. Unquestionably the volume business and

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"filler" work, obtained at little or no profit, will raise the productivity of mechanical departments and result in lower costs, but just as certainly there comes an unprofitable reaction, a demoralization and downward trend, until the unprofitable volume of business occupies the plant completely.

What we sometimes choose to call an expediency introduces and also influences a swing of policy in the wrong direction. Letting down the price bars once simply calls for letting them down again and again. Hunger increases as the profitable nourishing type of business decreases. The gnawing demand is for more and more volume until verily the end is reached where the business is trying to get nourishment from husks. The damage is farreaching and almost invariably permanent. Your business finally loses all its strength from undernourishment.

If you will study the relationship of profit to volume as displayed on the accompanying chart, some idea of the effect of different pricing policies may be seen. In illustration let's contemplate a volume of \$100,000,00 on which an averagely fair profit of 10 per cent is made and to which volume all expenses and operations are in normal relationship. At economically fair prices \$100,000.00 represents the value of volume produced. The cost is \$90,000.00 according to classified expenses that are shown on the middle bar.

Suppose this particular concern, having sufficient capacity for additional volume, should aspire to larger profits. It decides that increased production is necessary and that a 10 per cent cut in price must be made for its realization, trusting that the decreased costs at larger production will bring such an issue of increased profit as will more than replace a 10 per cent cut.

The tallest bar, showing a volume of \$120,000.00, gives a reasonably sure forecast of results the average printer reaps who does not accurately predetermine just what happens when he sacrifices price. He does not stop to think that a 10 per cent cut in price demands a 662/3 per cent increase in volume, and that his plant and present expenses do not have the capacity and economy for producing half this increase. The result is that he produces, say, \$120,000.00 worth of volume and sells it for \$108,000.00. The net profit from such a foolish policy is 6 per cent less than on the smaller volume, even though the ratio of cost to volume produced is materially lowered by reason of a more economic occupancy of certain fixed costs, overhead salaries, etc. He sacrifices a potentiality of \$12,000.00 for a production increase of not more than \$4,900.00.

But suppose he should elect, from careful analysis of his business, to weed out unprofitable elements and increase price 10 per cent. Under this policy he will probably lose, by a 10 per cent increase of

price, in the same ratio of volume decrease as the 10 per cent decrease of price brought in increased volume.

At a volume of \$20,000.00 less, making \$80,000.00 worth of volume when valued at the average prices and selling this vol-

is on the smaller volume, and this is true down to a certain minimum production plant. On minimum volume opportunity is increased for creation of new business and cultivation of profitable business. The future expectancy is made sure because all

The relationship of profits to volume; showing influence of price policy

			1		
these by these fallacy remember	MINIMUM VOLUME Showing Profit of 13.87% on Price Increase of 10%	AVERAGE VOLUME Showing profit of 10.00% by maintenance of ever-	MAXIMUM VOLUME Showing profit of 4.08		
	above average.	age prico.	By Price decrease of 10% under average.		
1 2 2 2 2 2	ELEMENTS OF COST IN BOR- MAL RELATIONSHIP TO VOL-	ELEMENTS OF COST IN NOR-	ION under average.		
TENDON RE TORRE	UME PRODUCED.	WAL RELATIONSHIP TO VOL-	WAL RELATIONSHIP TO VOI UME PRODUCED.		
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	Costs % of Vol				
Materials Cost	\$ 24,800.00 31.00 % 150.00 .20	\$ 31,000.00 31.00 \$ 200.00 .20	\$ 37,200.00 31.00 7 240.00 .20		
			3,500.00 2.92		
		L/	650.00 .54		
		\$ 3,500.00 3.50	\$50.00 .46 4,500.00 3.75		
Rent	\$ 3,500.00 4.37	600.00 .60 500.00 .50	9,200.00 7.57		
Insurance	550.00 .69 450.00 .56	4,500.00 4.50	V		
Depreciation	4.500,00 B.68	9,100.00 9.10 %			
Factory Fixed Expenses .	9,000.00 11.25 %				
Wages	\$ 22,000.00 27.50 580,00 .70 720.00 .90 160.00 .20 400,00 .50 160.00 .20 \$ 24,000.00 30.00 \$	\$ 27,500,00 27.50 700,00 .70 900,00 .90 200,00 .20 .500,00 .50 200,00 .20 \$ 30,000,00 \$ 50,00 \$	\$ 33,000,00 27.50 \$40.00 .70 1,080.00 .90 240.00 .20 600.00 .50 240.00 .20 \$ 36,000.00 30.00 9		
Oneral Exponses	\$ 1,600.00 2.00 560.00 .70 480.00 .60 9,200.00 11.50 400.00 .50 \$ 12,240.00 15,30 \$	\$ 2,000.00 2.00 700.00 .70 850.00 .60 9,200.00 9.20 .500.00 .50 \$ 13,000.00 13.00 %	\$ 2,400.00 2.00 840.00 .70 720.00 .60 9,200.00 7.67 600.00 .50 \$ 13,760.00 11.47		
Salaries à Commissions Comeral à Traveling Expense	\$ 4,500.00 5.63 1,200.00 1.50 1,000.00 4 1.25 \$ 6,700.00 8.38 \$	\$ 4,600.00 4.50 1,200.00 1.20 1,000.00 1.00 \$ 6,700.00 6.70 \$	\$ 4,500.00 3.75 1,200.00 1.00 1,000.00 .83 \$ 6,700.00 5,58		
TOTAL COST OF VOLUME PRODUCED	\$ 76,900.00 96.13 %	\$ 90,000.00 90.00 %	\$ 103,100.00 85.92		
NET PROPIT	\$ 11,100.00 13.87 %	\$ 10,000.00 10.00 %	\$ 4,900.00 4.08		
SALES, Showing the percentage to volume produced PROFITS AND LOSSES RESULTING FROM FRICING POLICY In Relation to Volume Froduce	\$ 88,000.00 110.00 %	\$ 100,000.00 100.00 \$	\$ 108,000.00 90.00		
Prefit-Prices 10% Righer Loss-Prices 10% Lower	\$ 8,000.00 10.00 %	:::	\$ 12,000.00 10.00		
FOLING OF PRODUCTION	\$ 80,000.00 100.00 %	\$ 100,000.00 100.00 %	\$ 120,000.00 100.00 ;		
PROFIT ANALYSIS Realised on Production, seld At 10% average Price At 10% higher than average.	3,100.00 3.87 % 8,000.00 10.00 %	10,000.00 10.00 %	Gain 4,900.00 4.08; Sold for less-See Le		
At 10% less than Average			lem12,000.00 10.00 5		
ET PROPIT OR LOSS ON VOLUME.	\$ 11,180.00 13.87 %	10,000.00 10.00 %	7,100.00 5.92 L 0 S S		

ume at 10 per cent over average price, his profits would net 13.87 per cent. It will be noticed according to forecasts made on the \$80,000.00 volume bar, that even at average prices the lesser volume of business would still bring a profit of \$3,100.00—nearly as much net profit as \$40,000.00 larger volume would yield for this printer at 10 per cent under the normal prices. Therefore his best opportunity as to profit

activity, policy, etc., are constructive. The trend is upward instead of downward. The business is progressing and growing in strength instead of deteriorating. Under this plan the food is nourishing and helps to build up the business. This chart suggests the value of standard costing and accounting information in your business. The facts disclosed will assist plant management in constructive ways.

Small-Job-Press Hour Rates

Is it practical to use the same rate an hour on both hand- and machine-fed job presses?

—M. M. Printing Company.

Yes, for several reasons. When hand-fed presses are occupied it is necessary to hand-feed short runs on the mechanically fed units. In such instances, where the same hour cost rate is used, the job cost will be computed on the cost-summary sheet at the same rate as if it had been run on a hand-fed press.

You will agree that in the average shop the costs on different job presses are not accurately determined on account of inadequate or incorrect methods of collecting and making proper distribution of the pressmen's and feeders' payroll time to the particular presses upon which they work. Often under very careful allocation of payroll time certain inconsistencies result, such as higher cost rates on small presses and lower rates on larger presses. While the average cost in a job pressroom may be correct as an average, I believe it is more practical to make an adjustment of actual cost rates to a consistent and practically usable scale, which in application to hours sold will bring an expense recovery equal to pressroom expense.

This is not an argument against costing for separate presses, for this is necessary on account of individual press production and for other reasons, but for practical purposes it is best to average the hour costs between presses of the same size so that the final scale of net charges a thousand impressions will be consistent for hand-fed short runs on different-size hand-fed presses, and also consistent with lower charges a thousand for long runs on mechanically fed presses.

General division is made between the presses 10 by 15 and smaller, and presses larger than 10 by 15. Usually the same rate an hour is used for 10 by 15 hand as for 10 by 15 mechanical, and a higher rate is employed for larger than 10 by 15 hand- and machine-fed work.

Standard Price and Standard Quality

On a good many of my jobs, such as tickets, address cards, and such small work, I have set a fair price—standard at all times. I always make it a point to have my tickets look as well as my most particular jobs.—E. O. P., Woburn, Massachusetts.

We have selected these statements from the letter because they are vital to the question presented, of whether or not standard quality and standard price should be adjusted to demands of price buyers.

We would like to ask this question in connection with another that virtually answers itself: Is it ever wise to hazard that which is a printer's greatest asset, and sacrifice reputation for the sake of the price buyer's "mess of pottage"? I believe that all experience rises up to answer this question, and the answer is no.

I am thinking of two printers in whose business careers the answer is more forcefully given. Over a period of twenty to thirty years these two have answered, one yes and the other no. One has built and maintained an enviable reputation and financial standing. The other one has torn down a good reputation and can't buy five dollars' worth of paper on credit today. These two conduct business on the same block within three doors of each other. One has a modern, up-to-date printshop; the other has a junk heap.

I was visiting with the prosperous printer years ago when a local dairyman came in and handed him samples asking for prices on several different items, the samples being the cheapest type of work. Without a word this dairyman was led to the front door. The other fellow's shop was pointed out, up the street, and I'll never forget what this printer said: "I'm glad you came in, sir, but I believe you have made a mistake. I think you intended going to —— Brothers."

Years ago — Brothers were the finest printers in town and there are still no more able craftsmen in the industry, but they have no tools now with which to do good work. Through the years they have given their quality, their reputation, and their whole plant to price buyers. Today their name is a byword among the fraternity for cheap work, bad pay, and dishonorable tricks.

But the other fellow has always believed that when a buyer asks you to cheapen quality and reduce price he is asking you to lower standards that underlie your reputation and success, and that when you do you have practically signed your own financial death warrant.

Yes, we do need to standardize on quality and price in the truest sense, holding standard as an ideal, a banner, and a goal. Live by it, work and progress by it—these are the only ways of ever reaching it. As to developing new customers, it is well to remember that new customers are acquired through reputation established with old customers. They are the issue of good will, the good will of satisfied customers.

A satisfactory printer must be more than a servant. He must be a reliant advisor. He can be both. Study the business of your old customers and help them develop their business by your printing.

Of vital importance to all this is the matter of price. Be sure that it is correct, for many an honest, able workman has gone on the rocks as a business printer simply because he did not know that the price he thought a fair one was in reality entirely too low. The 300 tickets you mention are worth \$3.00 to \$3.25.

Your letter reveals good, sound principle respecting points of policy discussed, and is very refreshing and inspiring to one whose job it is to keep these things continually before the eyes of printers.

It Runs 3,600 an Hour— But It Doesn't!

We stood beside one of the firm's automatic jobbers and counted by watch the impressions made in four minutes. For every tick of a second that press delivered a 9 by 12 printed sheet without a stop during the four-minute period, and when we left it was still running. From 3,000 to 3,500 an hour was being figured on the company's estimates, and this salesman was trying to prove, not only that the figures were conservative, but that the press by demonstration actually warranted an even better production than he was using.

The records were summarized for this press for a period of six months. Here is the actual record for each month:

Mont	h														1	Running Hours	Impres-
January																56.4	131,450
February																64.4	156,950
March																47.0	112,470
April																79.4	178,498
May										,						55.8	128,600
June								,								55.7	133,020
Totals								,								358.7	840,988
Average	in	nj	pi	re	28	si	o	n	S	ŧ	1	r	u	n	n	ing hour	. 2,345

At the six months' average cost an hour of \$2.63, the net cost a thousand impressions figures \$1.12. All salesmen were estimating on a basis of 3,000 to 3,500 an hour output at a lower hour cost of \$2.50. This brought a net recovery a thousand impressions sold of from \$0.71 to \$0.833.

The loss resulting from this lack of coordination between production actuals and estimating guesses was costing this house a sum which can be stated as follows:

ACTUAL COST:

840,988 impressions at \$1.12 each M \$941.92 RECOVERY FROM IMPRESSIONS

840,988	impre	ssions	at	\$0.831	3	. 700.82
Minimu	m loss					\$241.10

If a full 25 per cent profit had been gotten on this recovery, the recovery would still have been insufficient to absorb the \$241.10 loss. The actual loss was more, but this is a matter of speculation inasmuch as an indeterminable number of impressions was sold for \$0.71 a thousand on an anticipated production of 3,500 an hour instead of 3,000.

Since this is the practical experience of one house, might not this also be your experience on presses and other machines for which you are not keeping records of actual performance and cost? It pays to keep a cost system, for in the absence of these indisputable facts this firm would have continued to lose money.



In the recent national contest conducted by Portage and The Mail Bag, direct-mail magazine, first honors were won by the house organ at the Times Mirror Printing and Binding House, Los Angeles. The intelligent attention given the outer dress is indicated by this cover of one industrial reflects the originality, force, and unitanding distinction of all. It demonstrates the ability and facilities of the organization remained by Sim W. Crabill to handle the most



THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Margins on Six-Page Folder

We often are called on to turn out six-page folders with fairly solid uniform pages of type matter. How should the left and right margins of the three-page spread be divided to give the best effect? We always set pages in toward the binding enough to give an attractive picture, but when this is done on a six-page folder it gives a different effect from what one gets with the bound book. We have sometimes set the center page in a measure a bit wider than the flanking pages, but this, even if not incorrect typographically, is only a makeshift. If we center each of the three pages we get the unpleasant effect of lack of unity and extreme outside margins seem to be, as indeed they are, far too small. What shall we do, that is, aside from changing the six-page to an eight-page job?

This is a problem for the typographic artists or for any artist, architect, or designer rather than for the pressroom. I trust some of these will write their opinion. The writer is looking at the inside of a six-page folder (the three-page spread) as one looks at an open book with its two facing pages to determine margins. All things considered, a centered page may be best because the effect of the narrow outside margins is to some extent offset by the panel-like influence of the creases made in the paper by the folds of the job.

Ghost Shows

A sample of this stock was sent to the inkmaker. How can we print this job to avoid the ghost without carrying an excessive quantity of ink? Can you advise me on this?

By equipping press with a vibrator on form rollers. Also, perhaps, by locking form in chase at an angle and using form rollers of different circumference.

Offset Again

This cover was run on a pony press with a gas sheet heater and an upright delivery. The jogger was not used, but a snug-fitting box was employed instead. The tint was mixed from two pounds tint base, one pound cover white, and one pound mixing white, colored with orange and red. We added a no-offset compound and benzol to overcome offset without success. By carrying very little color we could eliminate offset, but this spoiled the looks of the job. Can you advise us how to avoid offset?

When printing on coated paper no ink but halftone or process should be used, as job and cover inks make trouble on the coated paper. The tint, being the heaviest form, should be printed last and should be mixed from halftone or process inks and tint base. If you will send sample of the paper and proofs to the inkmaker he will supply suitable inks or advise you how to mix the tint. When writing, name the press. An extension delivery is a great help.

Press With Grippers on Sheet for Six Colors

Presses on which the grippers hold the sheet while six colors are printed may be had from James A. Loyster, Cazenovia, New York, and Chester B. Johnson, 148 Jefferson Avenue, Hasbrouck Heights, New Jersey. We suggest you write them.

Invisible Printing Ink

We are under the impression that several years ago we saw in The Inland Printer a formula for printing an invisible ink which becomes visible upon the application of heat. We have done work of this kind but have misplaced the formula. Can you help us out?

Advise that you consult one of the inkmakers who are advertising in THE IN-LAND PRINTER on the matter of invisible ink. While we have referred to it, the formula was not given in these pages.

Formula for a Good Cleaner

A printer-lithographer writes as follows:

Have yours with the suggestions as to a good cleaner, and thank you. Since sending my inquiry I have tried out a formula used by a local engraving house, and I find it very effective. For your information, it is as follows: one quart alcohol, one quart benzol, one quart spirits of turpentine, and six tablespoons muriatic acid.

Rubber Type; Celluloid

Can you tell me where I may get vulcanized rubber type? Is there some method of printing on celluloid so that the impression cannot be rubbed off? I will appreciate your help.

The leading stampmakers can supply the rubber type. Consult the classified list in the telephone directories. In order to print on celluloid so that the impression cannot be rubbed off, it is necessary to print on dull or mat celluloid and, after the ink has dried, lacquer with pyroxylin varnish. The necessary supplies may be obtained from the Du Pont de Nemours Company, Wilmington, Delaware.

Embossing

Where can I learn about the Ellis New Method of Embossing mentioned on page 111, September issue? How is the crest put on the accompanying sheet? It seems to be neither a watermark nor a relief stamp.

Walter J. Ellis, 141 West Thirty-sixth Street, New York City, is the patentee and owner, and the material is sold by the American Type Founders Company.

The crest was printed on a letterpress machine from an engraved plate or duplicate thereof with white ink. Under a powerful glass you may detect the white ink.

School Annuals

We print a number of school annuals. Will a gas heater tend to yield a snappier black than if the work is run into slipsheets without the heater? Is chalk overlay helpful on this work?

The gas heater tends to set and dry the ink up on the surface and this helps to get a snappier print. Use a toned cylinder-press halftone black ink. The chalk overlay has no equal for ease of preparation, results, and economy on plate printing.

Water-Color-Ink Manual

We are interested in securing a book on water-color ink and its application. Is there one?

No book as yet, but the manufacturers of Parazin pates and of the Jean Berté plates give explicit directions on their use. The inkmakers issue informative literature regarding water-color inks.

Stripping Sheets From Solids

I have some difficulty in printing large solids on label paper on a platen press, using process ink. Have been using boiled linseed oil for reducer. Is there anything better? And is there anything else helpful besides reducing the ink?

There are various favorite reducers in use such as kerosene, petrolatum, paraffin oil, spirits of turpentine and Three-in-One oil. A little of any one of these will soften and cut the ink and make stripping easier. The most important essential is a thorough makeready which is completed with a cut-out. This allows a minimum supply of into the carried for coverage. The stripping devices should be arranged so that the sheet peels first from the edge of the solid plate next to the disk. And, of course, you need process inks for use on platen presses.

Mottling Trouble

Enclosed find print with halftone, 120 screen. You may note mottling on plate, and the type looks "squashy." We have been having such trouble on the platen press for the past few months on halftone jobs. We have transferred jobs because of this trouble to the cylinder press, on which we do not have the difficulty. Ink has been ordered to suit the stock on the various jobs. We have well-seasoned rollers. Old roller saddles and roller trucks have been replaced and still the trouble persists. Pressroom is in the basement, and rollers have been ordered to suit.

The trouble is due to either an ink not suited to the press or rollers in poor condition. Basements have been very damp this season, and if you are still using winter rollers you should change to summer rollers. Add a stiffer ink, a little job or still less bond black, to the halftone black, and if this stops the mottling it is evident the halftone ink is too soft.

Device to Hold Sheet to Gages at High Speed

A reader who has a job press that "shimmies" writes interestingly as follows. The remedy is not new but is worth reprinting, as it is helpful not only when the press "shimmies" but also when feeding a stable press at excessive speed.

Here is the story of the job press with the "shimmies." I am employed by a private firm that occupies an old wooden structure, formerly a dwelling house. The floor of this building is elevated about two or three feet from the ground; being old, it is not very stable. When running my job press a little faster than 2,000 an hour, it vibrates terribly from side to side, and in fact, in every direction, making it impossible to secure a decent register. If you have ever been "tossed in a blanket" you will under-stand the effect. I had appealed to my boss several times without being able to convince him that the trouble was serious enough to require any attention, so I decided to make the best I could of it and let the floor shake in peace (or pieces). My problem was to find some method of holding the sheet stationary from the time it was placed to the gage pins until it was printed and withdrawn. I knew of no solution excepting high-priced registering devices, and the use of glycerin on tympan. The latter, though inexpensive, proved unsatisfactory. After much cogitating, I saw that it would be possible to use a flap at the right-hand side of sheet and one at edge of sheet nearest feeder. The flap would allow the sheet to pass over it and up to pins, but would stop the sheet from being kicked back again. This was almost a solution, but was still unsatisfactory, as on long runs the stock would vary sometimes as greatly as one-fourth inch in length, which would allow it to hop around between the pins and flaps, or extend over the flaps and jump still worse. The flaps would not always adjust themselves to the length of stock. I found out later that the use of these flaps was not a new idea, but I believe I may now have an improvement on the same principle which might not only be new, but prove a great help to many having the same trouble. To two small wooden prisms, one-half to one-quarter inch long, and about one and one-half times thicker than the height of a gage pin, I glue pieces of rather coarse sandpaper, leaving one of the three faces bare, which may be glued or sealed to tympan. I then glue, or fasten with sealing wax, one of these sandpaper "banks" to the tympan at the right-hand side of sheet and

a little above center, placing it close enough toward the left so that end of sheet will hit the sandpaper "bank" about center. Similarly, the other "bank" is placed about one-quarter to one-half inch farther from right-hand end of sheet than is the right-hand gage pin, which is directly below it. Sometimes the right-hand "bank" may below it. Sometimes the right-hand "bank" may be all that is necessary. The sheet of paper slides easily down the sandpaper "bank" until it reaches the pins, but the sharp edge of paper is checked and held firmly against the pins, due to the sharp particles in the sandpaper. The sandpaper does not put up sufficient resistance to cause trouble in removing sheet from the tympan, however, and adjusts itself to variation in length of paper. There is a good deal of room for experiment with different-sized "banks" and their different shapes, as well as the best position to place them. I have not used them yet on very small sheets, cards, etc., but believe a little ex-perimenting will give results on these as well. Most of my work has been with 12½ by 6¼ pamphlet sheets, and since using the "banks" I have already run at least 100,000 of these with perfect register for folding, while the press runs almost 2,500 an hour. If the press were built to run faster it would not affect the register. Although I do not use an automatic feed I would be interested to see this trick tried out on one, as I believe it would work as well as it does when fed by hand. I am enclosing a pam-phlet showing the close register I now obtain.

Age of the Silk-Screen Process

A friendly subscriber to THE INLAND PRINTER writes as follows:

In the July, 1929, issue of THE INLAND PRINTER, under Pressroom department heading, a question is asked as to the silk-screen process: whether or not the process was used before the granting of certain patents, and how long before, if the writer correctly remembers the ques-tion. You answer that to your knowledge the process has been used in the United States for ten years or more. About 1910, or possibly a little before, as I cannot remember the exact date, there was a concern operating as the Cosmos Art Company in the building at 717 Sycamore Street, Cincinnati, Ohio, making signs, pennants, and novelties by this process. The firm used other materials besides silk for making the stencils. It was still operating a few years ago, I think under another management, in a building at 122 or 124 East Sixth Street, Cincinnati, but if still in business I do not know its present location. About that same time (1910) I also made a few experimental stencils and prints from them. The above-given information may be of value or interest to your inquirer.

Print Shows Through Thin Paper

One of our customers is complaining about the printed impression showing through the paper. Am enclosing a sample magazine. Can we remedy this with makeready or with ink? Also comment on sample.

The only preventive is to use a heavier and more opaque paper. The magazine is up to standard, and makeready and ink are all that is required for such a job.

Decalcomania and Silk-Screen

Can you give us any information on decalcomania? Is it within the scope of the average printshop? Also, can you give us any information on the silk-screen process?

Decalcomania, the process of transferring designs to glass, is highly specialized and is commercially in a few hands. The silk-screen process is within the range of the average printshop. It has been described in this department in recent issues of The Inland Printer, and we suggest that you turn back and read these items.

Where to Learn Color Printing

I have tried in vain to learn where they teach color printing. Have you any information?

If you are not obligated to stay where you are now, the best course is to get a position in a plant doing colorwork and learn it by daily practice and observation. If you are in a position to take a course of, say, six weeks or two months in a school, get in touch with the School of Printing at the Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

Cerotypes

A friend who follows the Pressroom department closely writes in as follows:

I was interested in the little item in the Pressroom department of THE INLAND PRINTER for July regarding Cerotypes and the maker of them. Cerotypes are still made by Frank McLees, in a little shop located in his home, and his work is just as fine as it ever was. Before the war Mr. McLees had quite a plant here, but now does the work himself. I have no other motive in writing you than that it might be of interest to you to have this information.

Gummed Letters for Windshields, Etc.

I intend to sell and fix initials on automobiles, but cannot find the letters in gold here. Where may these letters be obtained?

The gold letters you need may be secured from manufacturing stationers.

Young Minds

In any printshop today are young people who would be glad to make the place look inviting. They will gladly clean up the unopened mail that's been lying there since 1911. They will haul down all those antiquated calendars, tin match boxes dust-coated chromos of Fighting Bob Fitz-simmons and Gentleman Jim Corbett, all those little yellowed-with-age wisecracks printed on cards and stuck all around.

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Give the young people a chance to make money for you and to keep your business young. What if they do swing in a green wooden parrot on an orange iron ring? What if they do have the front painted in tuneful terra cotta? What if they do line the office walls with panels of sparkling specimens? What if they do give the place a bookish, gift-shop, "some-body-home" atmosphere? Isn't that better than having the place look like a thieves' den or a hovel of hopelessness? There's a fortune in the effervescence of youth for the printer who will give youth a chance.

—From Spinal Colyums.

Stereotype Facing Paste

I noticed a formula for facing paste in The INLAND PRINTER for September, and am wondering if it is the same as a very good brown paste I used years ago.

The formula is a very good one, and may be similar to the one you refer to. The brown color could be due to the dextrin. The address of the maker of your old-time favorite paste is Henry Kahrs, 240 East Thirty-third Street, New York City.

How to Use Up Old Inks; Dehumidification

When we have odd lots of left-over inks in various colors how may we turn these scraps into black? Is the conversion chemical or mechanical? Is there a chemical product for dissolving or eliminating ink skin? Is there a way to reduce relative humidity of from 80 to 86 degrees in the summer?

The odds and ends of colored inks may be mixed, and preferably ground in an ink mill, to form a gray or brown. Black and deep blue may then be added to get black. The only satisfactory method of "deskinning" ink is regrinding in the ink mill. You may reduce the relative humidity with dehumidifying apparatus.

Modern Methods in Plate Printing

In order that we may improve our cut printing here in Cuba, will you outline the up-to-date methods in use in the United States and give names of the concerns supplying the materials?

Starting with presses, you will find the best printing presses of the world advertised in THE INLAND PRINTER. The papermakers who have developed the best papers for plate printing also advertise in this magazine. The American pressman has no superior in mechanical ingenuity, which in his line is known as makeready. You will find the important points as to makeready in "Practical Hints on Presswork" "Concise Manual of Platen Presswork," two books published by THE IN-LAND PRINTER. A very important help to efficient and rapid makeready for halftone forms is the mechanical chalk relief overlay. A. M. Collins Manufacturing Company, Philadelphia, will send you gratis a booklet on the chalk overlay. Halftone inks, both black and colored, are the only inks to use on halftone forms on coated papers. These you may get from Charles Eneu Johnson & Company, Philadelphia, and Triangle Ink and Color Company, of Brooklyn. The presses should be fitted with the printed-side-up delayed delivery, which is an achievement of the American pressbuilder. Gas or electric sheet heaters are standard equipment today; electric neutralizers, paper-seasoning and -curing apparatus, and air-conditioning systems also. Likewise robots keep the ink stirred up or agitated in the fountain and also wash up the presses. Plates are mounted

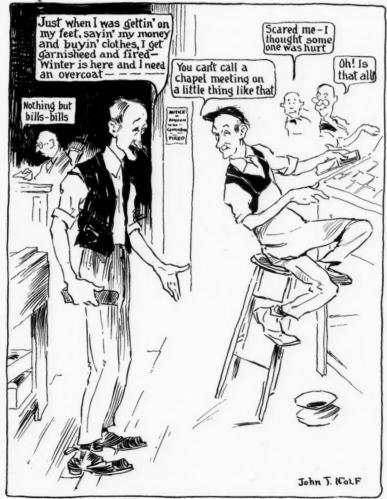
on metal blocks to avoid the compression peculiar to wood bases, thus gaining in time and efficiency. The patent blocks and bases are made by the Challenge Machinery Company, Grand Haven, Michigan, and Levison Manufacturing Company, of San Francisco. The presses carry oiledmanila drawsheets for packing, together with a few sheets of S. and S. C. for makeready convenience. You may get makeready tissue paper from S. D. Warren Company, Boston, makeready paste from the Sam'l Bingham's Son Manufacturing Company, Chicago, and the makeready knives from THE INLAND PRINTER. You will find automatic feeders economical for long runs. In order to keep register you will have to run at constant speeds, and you will find up-to-date electric-drive systems advertised in THE INLAND PRINTER. Space does not permit a complete list. Read the advertising pages of THE IN-LAND PRINTER and you may find everything necessary for halftone printing.

Water-Color Printing from Parazin Plates

A very concise and complete manual of water-color printing from Parazin plates, together with a handsome multicolor specimen of printing as a practical application from these plates, has been received from Parazin Printing Plate, Incorporated, Terminal Building, at Rochester, New York. Everyone interested in water-color printing should get this valuable information.

Device to Turn Piles of Printed Sheets

Of interest to pressmen is the device to turn piles of sheets shown in The Inland Printer (June, 1929, page 78) depicting the up-to-date plant of the MacLean Publishing Company, Toronto, Canada. This ingenious device is credited to John F.Sullivan, the clever foreman of the Press Department, Athenaeum Press, Ginn & Company, Cambridge, Massachusetts.



"In the Days That Wuz"—Lack of Sympathy
Cartoon by John T. Nolf, printer-artist



By HENRY LEWIS BULLEN

by Tieraki Lewis Boller

Begin and Win!

Lose this day loitering, 'twill be the same story

Comorrow, and the next more dilatory; Such indecision brings its own delays, And days are lost lamenting over days. Hre you in earnest? Seize the very minute!

What you can do, or think you can, begin it!

Action has genius, courage, and magic in it:

Only begin it, and the task grows easy; Begin it, and the task will be completed. —Goethe (1749-1832).

A Printer Benefactor

This is the story of two printers, father and son, who by means of a small printing office and two bookstores, and wise investments of the profits thereof, amassed considerable fortunes in the period when all printing was done on wooden hand presses. These printers did little work for customers. They issued and edited a small weekly newspaper and printed books and pamphlets on their own account, as publishers, keeping to themselves the entire profits, without intervention of those middlemen called publishers who do not print, but exist by trading in the products of printing offices and the brains of authors. The activities of Alexander Donaldson and his son James extended from 1754 to 1820, and their united profits were merged in a trust under which one of the most useful charities of Edinburgh was erected, and by which thousands of orphans have been maintained and educated.

Alexander Donaldson inherited £10,000 in 1754 on the death of his father, a merchant weaver in a small village near Edinburgh, in the days when all weaving was done on hand looms. Alexander had served his time as apprentice in the printing trade; with part of his inheritance he purchased a half interest in an established printing office in Edinburgh, acquiring full proprietorship soon after. In 1763 he opened a bookshop in London, the chief purpose of which was to market the products of his printing office in Edinburgh. This store continued until 1789. In 1764 he started a bi-weekly newspaper in Edinburgh, the Edinburgh Advertiser, a small four-page affair of which he was also the editor.

Alexander Donaldson is notable in the history of publishing because of being the means of terminating an assumption of the perpetuity of copyrights on books, based upon a long-standing agreement of the association of the London publishers, which had created a custom profitable to them, but contrary to the existing (1709) law of the copyright, which terminated a



James Donaldson, Edinburgh printer, at the age of eighty-nine

copyright fourteen years after the death of the author. In 1768 Donaldson was sued for an alleged infringement of copyright issued to an author who had died twenty years earlier, but which the London publishers sought to have declared perpetual, solely for their benefit, and not benefiting the heirs (if any) of the author. The case was continued through a series of trials for six years, all decisions being adverse to Donaldson, until it reached the court of last resort, the House of Lords, in 1774. Their lordships dismissed the suit against Donaldson, with costs, thus destroying an attempted monopoly detrimental to printers and publishers in provincial cities. This suit was the cause celebre of its day, attracting the attendance of most of the literary notabilities, such as Dr. Johnson, Burke, Benjamin Franklin, Garrick, Goldsmith, and others. [The present law of copyright in Great Britain terminates the copyright fifty years after the death of an author.]

Alexander Donaldson died in Edinburgh in 1794, leaving his residuary estate of £40,000 in funds, his business, and his quite imposing country residence to his son James, who had been in partnership with him since 1774, after serving the prescribed term of apprenticeship. In 1774, as he entered on his business life, James succeeded his father as the editor of the Advertiser. Thus we see that Alexander Donaldson had more than quadrupled his original capital of £10,000 in forty years. At his death his printing-office force consisted of one foreman, four journeymen compositors, four apprentice compositors, and two pressmen, with warehousemen, clerks, and a bookkeeper.

The son, James Donaldson, carried on the business lucratively until 1820, but in that year it was sold by him. It had not been enlarged since the death of his father. James Donaldson died in 1830, aged eighty-nine years, a widower, without issue. He had been a director of the Edinburgh Chamber of Commerce from 1790 up to 1819, a manager of the Public Dispensary from 1799 to 1818, and a director of the Bank of Scotland from 1807 to his death. He attended to his business carefully, and his career was without extraordinary incidents. He was a liberal contributor to the organized charities and a systematic dispenser of personal charities. At his death he provided a surprise for all his fellowtownsmen in the contents of his will, made two years before his death. This proved him much wealthier than he was generally supposed to be. After giving £1,290 in various small bequests, the residue was set apart "to build and endow a hospital for boys and girls, to be called the Donaldson Hospital, preferring those bearing names of Donaldson and Marshall [his mother's surname], to be after the plan of the Orphan's Hospital and John Watson's Hospital, in Edinburgh." This estate proved to have a value of £210,016 in funds, in addition to the three residences yielding annual rents of £430.

In 1838 the trustees bought seventeen acres of land in the environs of Edinburgh,

and plans for a building to house 300 orphans were perfected. In 1844 the trustees reported the capital value of the trust to be £246,712. The institution—an orphanage rather than a medical hospital-was opened in 1850 and finally completed in 1851, with the exterior shown in the picture accompanying this narrative. Final payments to the contractors amounted to £103,875 for the building and furnishings, leaving a balance of £142,837 for an endowment fund. By careful, conscientious (let us say Scottish) investment of the capital of the trust the endowment fund had grown to £237,725 on December 31, 1926, solely the proceeds of the original Donaldson bequest. In forming a mental estimate of the value of Donaldson's bequest it is to be remembered that in 1830 the pound sterling had about four times

1850 a little more than three times.
On the occasion of the inauguration of the Donaldson Hospital, upon its completion in 1851, the character of its founder was unaffectedly described by one of the speakers, who had known Mr. Donaldson well, in the following words:

its present purchasing value, and after

Mr. Donaldson was a man of frugal though not of parsimonious habits, and of rather a retiring disposition, who had no predilection for gay society or fashionable amusements, though he relished the company of his friends, who chose to keep up with him the easier intercourses of life. He never occupied any public situation, nor, however much he supported them, connected himself in any ostentatious way with the Benevolent Institutions by which our City is adorned, notwithstanding that his natural kindness led him to put forth a most attentive humanity in those cases especially where his contribution was least likely to be made known.

His attachment to young people was one of the marked peculiarities of his character. He was fond of their society, mingled in their amusements, and loved to show them those little attentions and winning acts of kindness which all at that delightful period of life know how well to appreciate, and the influence of this is, perhaps, to be discerned in the consecration which he at last made of his wealth to the service of the poor child that he might be harboured and clothed and fed and taught and piously brought up.

This is an admirable description of a typical Scottish philanthropist, one of a very numerous group, whose benefactions are carefully planned to have a maximum degree of tangible effectiveness.

Decoration Has a Purpose; It Is an Adjunct

Decorative art is what may be used in a certain relation with propriety—that which is seemly and becoming and fitting. That such work should be pleasing and attractive to the eye follows as a matter of course; but this, we see, was not the fundamental idea, for no matter how charming a thing may be in itself, if it be not fitted to its position, it is not truly decorative.—Hulme.

A Printer Is Now Lord Mayor of London

On September 18 Sir William Alfred Waterlow was elected lord mayor of London for the coming year at the Guild Hall. He is one of the proprietors of the long-established, important printing house of Waterlow & Sons, Limited, of which he was formerly managing director.

The lord mayoralty is the greatest honor a citizen of London may achieve. The lord mayor is elected by the Court of Aldermen, of which he must be a member. An alderman represents a ward of the city, and is elected for life. There are twenty six aldermen. In addition the city is governed by the Court of Common Council, consisting of 206 councilmen elected annually by the taxpayers. The election of a

of Waterlow's name was hailed with a unanimous shout of "All!" When Killik's name was proposed to this assemblage the shout was "Next year!"

The election is a prearranged affair, which elects a mayor and names as his successor the second nominee. It retains a semblance to the ancient medieval practice, when the city was actually governed by representatives of the trade guilds, these representatives known as aldermen. The hall the trade guilds used for city affairs is the present Guild Hall, erected at the expense of the guilds in 1411. A citizen had no representation as such, but only as a member of a trade or merchant guild, through its own representative. The guild system of municipal government prevailed in British cities until the eighteenth century. It had similar control in Europe



Donaldson Hospital, Edinburgh, Scotland, a home for orphans, which was erected and maintained by funds provided by James Donaldson, printer

lord mayor is effected by means peculiar to London. There is a non-legislative body, known as the Court of Common Hall, the members of which represent the ancient surviving guilds and are known as livery men—that is, guildsmen entitled to wear the robes or livery of their respective trade guilds. These livery men nominate annually two members of the Court of Aldermen for the mayoralty.

On the day of election the aldermen assemble in the Guild Hall (the city hall), and elect and swear in two sheriffs, who must be aldermen. Then the aldermen, the guildsmen, and the common councilmen march to the Church of St. Lawrence, all so entitled attired in their official robes. Returning from a church service to the Great Hall in the Guild Hall, the livery men proceed to elect the mayor. The Court of Common Hall, as it is called, is opened by the Common Sergeant, who cries out "Oyez, oyez, oyez! Give attention to the election of a fit and able person to be Lord Mayor of this city for the ensuing year!" The Common Sergeant (Sir Henry Dickson) then announced that this year the two candidates were Sir William Waterlow and Sir Stephen Killik. The submission

for many centuries. A modernized guild system was enacted last year in Italy, under the direction of Mussolini. The members of the present Italian parliament are nominees and representatives of trade and professional associations embracing all sorts of employments in agriculture, the arts, professions, and trades. If a citizen is a printer he is represented as a printer, not as a citizen. Virtually, however, every Italian citizen, except the idlers (rich and poor) and beggars, is a member of a legally incorporated industrial, esthetic, agricultural, or professional association. Cities were never better or more honestly governed than under the guild system, and the revival of a modification of that ancient system is expected to prove beneficial to Italy and the Italians. So mote it be!

Get wisdom, nearly all of which is stored in books; and with all thy getting get understanding. Think, think, think as you read. Don't let what you read pass through one eye and out of the other eye. Digest your reading, the essence of which will bring enlightenment to your mind and soul. It is the elixir of human life and civilization.—John Cotton Dana.

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THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Newspaper Proofroom Problems

We have watched your department with a great deal of interest for a long time, but have never taken the opportunity of writing you. We would be glad to have you settle the following problems for us. Which is correct: "The Black Crows broadcast last night" or "broadcasted last night"; "Do not be mislead" or "misled"; and in the enclosed clipping is the semicolon properly placed or should it be preceded by the apostrophe?—Illinois.

Personally I like the regular conjugation, "broadcasted," but I think most folks prefer to say "broadcast" in the past tense. It depends on whether you preserve the integrity of the verb "to cast," or consider it lost in the creation of a new word in the compound with "broad." "Mislead" for "misled" is one of the commonest errors of the day; it has no defense, whatever its explanation may be (nothing but ignorance, I believe). The clipped headline is: Wife 'Went With Others;' Husband Commits Suicide. The close-quote should have been placed inside the semicolon. Only the comma and the period should be kept inside regardless of the logic of their relation to the sentence. The larger points, semicolon, colon, question mark, and exclamation point, are placed according to the reader's decision as to whether the quotes logically include or exclude them.

Headline Punctuation

Here is a headline I came across a short time ago: "With Cold Near Purple Martins Seek Southland." To make that headline unmistakably clear at first sight there should be a comma after "near." In this instance the difficulty of understanding it correctly was enhanced by the fact that the headline occupied two lines in the column, thus:

With Cold Near Purple Martins Seek Southland

What was more natural than to read the first four words together, and then the three words in the next line? I actually did not get the sense at first glance. Examples like this could be multiplied by the score. This headline serves as a worthy illustration also of the value of the much misused and much neglected little comma, which frequently is of such great help in making the sense clear, for which purpose above all it is supposed to exist.—Illinois.

Yes, this is a crackerjack example of what the comma does. Every now and then I find myself inclined to slow up on commas, and then all of a sudden I come up

against a situation like this. The headline runs along all right, if you analyze it grammatically. But reading should be easy, not kept down to a pace set to give time for analysis. The eye simply does not take in the full meaning of the two lines at once; even those who say they can take in a paragraph at a flash must, in reading such a headline, go through some mental process of analysis to show what is the relation of the words. Many readers would take in the words "With Cold Near Purple," very quickly realize that it failed to make sense, pick up the next line, "Martins Seek Southland," grasp the fact that "purple" goes with "martins," and so capture the meaning without perceptible or measurable loss of time. But there is loss of time, there is cost in effort! And that loss, that cost, are not incurred when the comma gives the signal for the mind to make the break after "near." It seldom happens, even in a newspaper headline, that there is not room for a comma; and, when it does, the line is too full to be good.

"An Xmas Gift"

"As an Xmas gift, this book is unsurpassed." The foregoing sentence came to my desk recently written over a book ad. Doesn't the "X" stand for the first syllable in "Christmas"? If it does not, if it means no more than the alphabetical sound of the letter "x," any other letter of the alphabet might be substituted and the word pronounced according to that. Thus we could have "a Ymas gift," "a Umas gift," "an Hmas (aitchmas) gift," etc. The writer of the sentence in question is a college graduate, and he claims that the pronunciation "eksmas" (or "exmas") is perfectly all right.—Illinois.

I don't care for "Xmas" at all, but it has been accepted as a made word, and in a sentence like the one quoted there is simply nothing to do but use "an" when the indefinite article is required. The "X" is used in place of Greek chi, which looks like our "x." It is the first letter in "Christos," "Christ." People who see "Xmas" don't say "Christmas," they say "Exmas." The only way to avoid it is to write or print "Christmas." "Xmas" has such wide circulation in department-store advertising that I don't believe it will ever be dropped. The single justification for writing "a Xmas" would be that people would read it "Christmas"—and that is simply not so.

A Puzzling Suffix

There has been some argument in our office whether "Dreiserana" or "Dreiseriana" is correct. We decided that both forms of the word are correct, but that the inclusion of the "i" makes it easier to pronounce and gives it a pleasanter sound. But one of us is still convinced that the word is absolutely wrong with the "i" in it. We would esteem it a great favor if you would give us your opinion.—New York.

"Dreiseriana" has my vote, and for precisely the reason given above. I think it is wholly justifiable to make euphony the decisive consideration. Is there any rule on such matters-and, if so, who made it? We do say "Alabaman" but "Floridian," though both "Alabama" and "Florida" end in a two-letter unaccented syllable with final "a." The apparent inconsistency strengthens the claim of euphony to recognition as one properly decisive factor. "Shakespeariana" brings in a new consideration, the final (although unsounded) "e." In "Americana" the one "a" does duty for the end of "America" and the start of "-ana"-which, by the way, and perhaps needless to say, denotes a collection of books or objects connected with the person or place to whose name the suffix is added. "Stephensonana" would sound like two words. "Stephensoniana" is an awkward word, but so are many artificial words; but it customarily gets the "i" as a "hitcher-up." "Wilsoniana" is similar in form. Probably most persons would write "Rooseveltana" rather than "Rooseveltiana." Would it not be more "natural" also to write "Coolidgiana"? That poor little suffix is overused, anyway. In ordinary composition it is better to say "Roosevelt books," or "books about Roosevelt." If any of our friends can cite rulings by authority, we shall be mighty glad to have them do so; or to have them send examples from various works that are now in print.

"Weight" as a Verb

I am enclosing a blank with word underlined which I contend is wrong. The professor who ordered same says it is correct. Will you kindly settle the question?—California.

The professor is right. The blank is one used for a school report. It has this note set in small type: "The scholastic average is determined by weighting the courses

according to their importance." The word challenged by this California friend is "weighting." Probably he contended that it should be "weighing." But "weight" has come into general use as a verb, in technical matter especially. Economists and statisticians speak of weighting different items in a table. The meaning is, "to give weight to." Compare "size," verb, meaning "to arrange or classify by size," as in "These collars are sized in quarters."

Church-Bulletin Style

Some months ago you discussed the church-bulletin style, and this is an echo of that dis-cussion. It seems to me that we do things for a cassion. It seems to me that we do trings for a reason, or we have a right to stop doing them or change. We are printing church-bulletin stuff all the time. "Reverie" is only a title for a piece of music, as "Smith" is for a man or "Chicago" for a city. Now what reason is there for putting quotes on one and not on the other? I cannot see any reason at all. Now "More Love to Thee" is, as I reason it, not a title at all but merely a quotation from a poem. Usually a bit of vocal music, hymn, anthem, solo, is so unimportant that it does not even boast a title at all but must be satisfied with a quotation from its first line. Hence we use quotes for vocal music. This difference enables a busy reader more readily to distinguish between instrumental music and vocal. That matters very much with us, perhaps not at all with you. But if you knew vocal music as I do, you'd have at least some sympathy with the reasonableness of concluding that vocal titles are merely quotations from a poem or worse, whereas instrumental music does have a definite title or name, just as you and I have, as Chicago and New York have.—New York.

Numerous letters on this subject were printed in the department, and my final comment was that there seemed to be much confusion of style, and I would prefer to see uniformity in any one job or the work of any one shop-either quotes throughout or no-quotes throughout. I still think "Reverie" should be quoted in the offertory selection line, and "More Love to Thee" for the hymn, for in this position both are presented with the value of titles. I would suppose in all programs the identification of vocal and instrumental numbers would be covered in the line, apart from the title. Certainly it is with no lack of sympathy for the writer of this letter, in his effort to set up a defensible system, that I continue to declare in favor of uniformity of style. To balance my statement of personal preference, I asked for letters giving the practice of our printer-readers; and the replies demonstrated that there is no generally accepted set form. Splendid progress has been made by printers in producing artistic work; but it is my firm conviction that there are many situations in which simplicity is more to be desired than artistic variety, and many in which simplicity is the finest art. In a church-service program, simplicity means one style or the other, quotes or no-quotes, right down the column—as I see it. If we all thought exactly the same about everything, there would be no Proofroom department!

Regarding Professional Proofreading

By EDWARD N. TEALL

OBODY knows better than I the difficulties that confronted W. N. P. Reed when he set about making a section on proofreading for the International Typographical Union's "Lessons in Printing." This is the seventh year of contribution to THE INLAND PRINTER for me, and that means that eighty instalments of Proofroom and an equal number of special articles have gone through my typewriter. (You can't go 'round the track eighty times without becoming pretty well acquainted with all its bumps.) All the ground covered in those eighty instalments, and a lot more, is traversed in the thirty "lecture-talks" presented by Mr. Reed, who is unquestionably the foremost authority of the day in this field. The test of his work must be along the lines of success in assembling the varied wealth of material; in analyzing and classifying it, arranging it in logical order, and shaping it up so that the student may progress from the elementary to the advanced problems with ease, assurance, and a sense of conquest. In addition to standing the acid test on each statement he makes, every bit of advice he gives, the author of such a series of papers must accept inquiry into the character of his product as a unit, with special regard to its educational power. To test a teacher, examine his pupils.

Without delay, let me say that I am sure any proofreader who will follow Mr. Reed through his ably written discourses upon different phases of the proofroom problem will profit hugely, not merely through the acquisition of specific ideas but through the fine inspirational quality of the work. Perhaps I am wrong, but I imagine Mr. Reed himself regards the lessons as somewhat tentative in form, susceptible of improvement as experience with the students demonstrates the need of it; and it is in hope of contributing to the process of revision that I submit the following examination of the lessons. In all probability the principal usefulness of my observations will be to confirm Mr. Reed in his original decisions-but even that is a service to an author, ever zealous for perfection in his work and grateful for anything that enables him to dismiss a vexing point as set-

tled once and for all.

Unit XIII, now under observation, is the "advanced" and final group of ten lessons. There is something to be learned from the recital of lesson titles, which are equivalent to chapter headings in a book. My own readers will follow them with interest (probably critical), and with perception of the value of an outline of the study. Here they are: "Historical Aspects and Present-Day Practice of the Art of Proofreading"; "Practical and Scientific

Proofroom Management and Duties of the Head Reader, or Foreman of the Proofroom-Maintaining the Morale"; "Distinctions in the Requirements of Special Branches of Proofreading, Commercial, Job, Magazine, Book, Newspaper"; "On the Use of Judgment in Reading Proof"; "Relation of the Proofreader to Writer, Editor, Advertiser, and the Printing Industry"; "Revising: Commercial, Book, Job, Magazine, Newspaper, First Proof, Page Proof, Foundry, Press Proof, Edition"; "How to Make an Office Style"; "How to Prepare Copy for the Printer—Copyreading—Editing Manuscript"; "By-Names of Cities and States —Division of Foreign Words"; "Mistakes Inexcusable—How to Avoid Them."

Frankly, this does not seem to me to be a perfectly logical development of the subject. Probably Mr. Reed would make some changes in it if he were going to publish the lessons in book form. For example, there is a section or two of purely reference usefulness, such as those on the bynames of cities, the preparation of copy, and the drawing of a stylesheet. These are properly material for an appendix. And to my mind (which I admit has its queer quirks) the first lesson, or chapter, seems somewhat out of place, dragged in. It is interesting, good stuff, as we say in shop talk; but in a course of lessons it delays the plunge into deep water which I personally like, for the stimulation of the shock. It is an entertaining article for the proofroom audience rather than part of the instruction in practical proofreading. But then, it is not my place to offer editorial suggestions; no doubt Mr. Reed is positively assured of the usefulness of that material exactly where he has placed it. The lessons on strictly practical proofroom topics are good enough to make up for many deficiencies in choice of subject and arrangement-and even those are matters of editorial preference rather than of scientific determination.

In this article attention is confined to Lesson I, "Historical Aspects and Present-Day Practice of the Art of Proofreading." It is always interesting, in examining a learned work, to apply the yardstick, taking comparative measurements. How much of his space does the author allot to one part of his subject, and how much of it does he devote to another? This is not a profitless line of inquiry; it shows how the subject breaks up, in the author's mind, into sections of varying value-or, sometimes, of different degrees of attentionrequirement. When you take up a new book of history, you can "get a line" on the author's personality by comparing the amount of space, or number of sections or chapters, given to battles and generals with the number allotted to economic, industrial, and social matters. It surprises me, in this first lesson of the final unit of the course, to observe that thirty-three and one-half of the thirty-six pages are given to the historical survey and only two and one-half to the present position of the art of proofreading. To have reversed the proportions would have suited my own personal preference better.

Mr. Reed maintains that the study of professional proofreading "necessarily demands critical consideration of the history of the origins and of the evolution of printing." The necessity is, to me, invisible and, in fact, non-existent. Mr. Reed says further that "any painstaking research into the early history of printing and proofreading involves inevitably, and as a matter of course, a study of the literature that brought printing into being"; but of course to conduct his readers through such a study would be impossible, as it would necessitate the writing of volumes. But then, it isn't "nice" to set a man up just to knock him down, and I certainly would select more technically essential sections of the lectures for comment if I were out to criticize destructively. So let me say that these pages reveal patient study, careful research, keen analysis, and a most admirable devotion to the subject in hand-even though I myself, just as one eager reader, find the smaller section of the paper so vastly more satisfying. (As the jokers of the simple-minded 'Nineties used to say, "Not that I love Caesar less but rum more"-gosh, what easy fun we did have in them days!) In fact, I consider the paragraphs on "Present Position of the Art of Proofreading" nothing less than a treasure. Every proofreader could read them often with profit in the form of inspiration.

Mr. Reed says "the status and methods of proofreading" would be ludicrous to anyone not in sympathy with those who take it up as their life work. Don't hurry by this next sentence; chew on it for a while: "In no other department of industrial activity has less attention been given to the study of technique." (Never mind about that "other—less"; it's a pleonasm that Mr. Reed seems to favor, for he uses it again in Lesson II: "... is in no other department ... more complex.") Further, "No branch of any trade, profession, or business has been more seriously neg-lected." Sweepingly put; I don't know that there is no other kind of work so neglected. But it is true that proofreading is strangely under-valued by those who have most to gain from zealous concern for its promotion. With characteristic punch and pep, Mr. Reed lays the blame on "those employing printers who, in common with the makers of shoddy clothing, paper shoes, imitation jewelry, and adulterated food products, know only one purpose in

life—to make money without the legitimate and honest service which alone can put an untainted dollar in anyone's pocket." That's telling 'em!

Now, that is the kind of talk that puts cheer into the heart of the jaded proof-reader who toils faithfully and does not stop at fulfilment of the mere technical requirement of his position, but endeavors to make his proofroom work truly an exercise of art. That is the kind of a breeze, strong and wholesome, that will drive away the fog and let the light shine through—and the proofrooms need it! The publisher who cuts expenses down by hiring third-grade proofreaders and depriving them of every workman's right to good working-

quarters and proper equipment is not only a foolish cheeseparer but is offering his customers inferior goods. And some of the foremost publishers of books, magazines, newspapers, are leaders in this skimping, swindling kind of business.

To Mr. Reed, highest praise for this bold stroke at the heart of "the trouble"; and to the International Typographical Union and United Typothetae of America, striving for betterment of these lamentable conditions, all honor. Proofreaders should fall into line behind these leaders, and the protest will gather a force and volume which must prove effective in the struggle to make proofreading the honored, well-paid profession it ought to be.

How to Cut the Cost of Thin Spaces

By JOHN LAMOUREUX

HAT typographer hasn't at some time or other given a thought to the cost of thin spaces? Yet every typographer insisting on good spacing in the setups produced in his shop must necessarily carry an adequate supply of this indispensable accessory.

In the constant rush of modern-day typography where service is paramount, it is ofttimes an expensive undertaking to salvage all of the thin spaces used in jobs. For instance, by actual timing in our own shop we were startled to find that it cost us more money to have a compositor pick out, assort, and distribute a pound of thin spaces than they were worth. Therefore we were suffering a continual loss on this production item. Each month the bills for thin spaces mounted higher and higher, and we realized that something had to be done to lower this cost. After considerable experimenting we chose this plan:

A Rouse cutting machine with a point gage was purchased and mounted upon a small table especially built for the purpose. Knowing that to cut thin spaces by hand in large quantities would be very laborious, we salvaged a small motor from a discarded adding machine. The motor was placed underneath the table and so arranged as to operate the cutting machine.

We buy our copper at one-seventh of the cost of the thin spaces already cut by the foundry. All we have to do is to cut it to the correct widths, which we do very economically, for young apprentices take care of that during their spare moments. The motor operates the cutter many times faster than could be done by hand—and it doesn't have to stop to rest.

With the present method of cutting our own thin spaces we save approximately five hundred dollars a year on this item, and consider the plan a good investment.

Compositors Should Qualify as Typographers

ALFRED BASTIEN, British typographical and advertising authority, addressing a gathering of master printers in London, made this statement: "Printers will be captains of their own souls when they realize that the monopoly of creative talent in layout work does not belong to the advertising agent."

This is indeed the whole truth of the matter. The reason the printer is now forced to use types not of his own choosing is that, by closing his eyes to the value of layout, he has allowed the clever advertising man to rob him of his proudest craft heritage, namely, the privilege of designing his own work.

The layout is here to stay. It is useless for compositors to bewail its existence. It is futile for master printers to deplore the innovation of foreign type faces while the advertising man has the conditioning of the orders he places. The way for compositors to get back to the happy days of yore is to learn to beat the layout man at his own game. With their practical experience this should be easy, if only they will make up their minds to qualify as typographers, there being, it should be noted, a marked distinction between the work of a typographer and that of a layout man.

The way for master printers to regain the privilege of choosing their own type faces is to adopt a more creative policy when approaching new customers. They should encourage their craftsmen to study the art of layout, and should give them opportunities for developing a valuable degree of skill in layout work during some portion of their regular working hours.—From The Caslon Circular.

Letterheads That Do Their Work Well

By ARTHUR H. VAN VORIS

THE forward stride of the progressive printer is a valued asset to modern advertising. Indeed, were it not for the art of the printer and the lithographer, advertising would not occupy its present place in the sun. As a retailer, and, consequently, as a recipient of direct-mail and business correspondence, it has been my pleasure for some weeks to turn my attention toward one very interesting phase of printed letterheads.

It seems quite safe to assume that the true object in devising an attractive letter-head is to make a favorable impression upon the recipient of the direct-mail piece or the business letter. Unfortunately all letterheads are not good. However, this circumstance can hardly be chalked down against the printer who produced them, for unquestionably many of these commonplaces or atrocities are entirely in accord with the specification of the client.

On the other hand, one finds many excellent examples of modern printing art that are a distinct credit to their creators. And in many cases these charming specimens are in no small way due to the direct and tactful influence and suggestions of the printer from whose establishment they have rather recently emanated.

A letterhead need not be a circus billboard in order to present a merchandising or product impression. The use of illustration can be handled in a dignified way and tell a worthwhile merchandising story.

Certain letterheads stand forth clearly and definitely from the multitude. Their impression has been and is so very keen that I can sit at my desk, close my eyes, and picture them as though I were gazing directly upon them. These are the letterheads which have been carefully planned and diligently executed. They accurately represent the character of the firm whose message they bring to us.

The Hygrade Lamp Company employs a block cut of six electric lamps, against a black background, across a large portion of its letterhead. The work is beautifully done and the effect is impressive. A similar product story is strongly conveyed by the letterhead of the Silversmiths of Ardmore (Rhode Island), showing four of the firm's creations within an oval border against a black background. The impressions of dignity and quality are at once evident. Wallace Marshall of Columbus, Ohio, tells a story of real estate on his letterhead. The typography is unique, and above it is an identifying cut.

Wilcox, Crittenden & Company, Incorporated, manufacturing marine hardware, motorboat fittings, etc., indicates its product and year of founding by means of a design in the upper left-hand corner, a sailing vessel, a piscatorial border, and the date 1847. And beneath the nameplate appears a listing of some of the company's products. P. & F. Corbin, nationally known manufacturer of locks and builders' hardware, emphasizes its identity by reproducing its well designed trade-mark and product motto, "Good Buildings Deserve Good Hardware." This gives added emphasis to the name, as "Corbin" appears in this trade-mark combination.

Carter Tires, Incorporated, shows the name in bright-red type at the top of the

letterhead, and across the upper left-hand corner is a reproduction, in large-size cut, of a generous section of a balloon tire. The Auburn Aircraft Corporation, in a plate of blue across the entire top of its letterhead, pictures an airplane in flight. Here hare not only the company's product but the idea behind it—aviation, flying.

A similar theme is presented by the Trans-Pacific Line, for, upon opening one of its letters, the reader is greeted with a picture of an ocean liner in action—the water, and smoke from the funnels. The idea of ocean travel, the thought of transportation, is immediately conveyed to the recipient of this letter before a single word of its contents has been read.

The John Deere Plow Company, one of the pioneers and one of the largest producers of farm implements, signifies its product by means of an imprint of its founder: "John Deere. He gave to the world the steel plow." The Continental Steel Corporation indicates the modern use and scope of its product by picturing a skyscraper at the top of the letterhead.

The desired impression of dignity and character is imparted to the Metropolitan National Bank of Philadelphia by its letterhead, on which is an illustration of what presumably is the interior of the institution. A similar effect is achieved by the East Hartford Trust Company, in which instance the bank structure is indicated on the letterhead by an exterior view.

The Terminal Warehouse Company of Philadelphia gains the desirable impression of size and ability to serve through an illustration of six of its warehouses.



The author, a retailer with a flair for collecting printed prices that do a good job, selected these letterheads and the group of six on the next page as the most impressive he has received in recent months. See what you think of these examples



Mr. Van Voris' estimate of a letterhead's merit is not based altogether on its design and coloring, but also and particularly on how effectively it represents the concern and its product. Appropriateness is a vital factor in every letterhead

Butler Brothers, wholesaler of general merchandise, tells the same story to merchants who receive the firm's letters, for across the top of the letterhead is a composite illustration showing the branches in five large cities, with the caption "The House That Covers the Country." Needlecraft Magazine, in a plate across the top of the letterhead, pictures an exquisite specimen of needlecraft work.

From the foregoing examples one may assume that almost any product or business may be represented by an individual letterhead that is a worthy messenger.

No manufacturer or seller of merchandise or service would for a moment think of employing a salesman who was known to be of mediocre or inferior talent or ability. By the same token, it would seem that such companies should scrupulously avoid any commonplace or unfavorable impression that might be created by the use of indistinctive or characterless letterheads. Business correspondence is an art and calls for the display of real ability. The selection of business letterheads merits intensive foresight and planning.

Ranch Letterhead Wins Prize Offered by Magazine

Behind the prize contest recently conducted by the *Breeder's Gazette*, of Chicago, for the best farm letterhead, and which was won by the letterhead shown herewith, is an interesting story.

In the summer of 1928 C. Y. Rowe, president of the A. B. Press, Incorporated, Jacksonville, Illinois, spent his vacation at the ranch of Gammon & Son, of Buffalo, Wyoming. So thoroughly did he enjoy himself that he decided to reciprocate by sending the proprietors a practical remembrance at Christmas-time. He made some impressions of the branding irons in the corral by rubbing charred wood on them,

Gammon & Son

FILEPARE PARENTE PARENTE

This letterhead won first prize in a contest on farm stationery conducted by the well-known publication, Breeders' Gazette

to be used in reduced size under the firm name, and selected the best available photograph of the pure-bred Percheron horses, the sale of which is the chief source of business of this ranch. With this material he laid out and printed the Gammon letterhead which is shown in the illustration.

Although the Christmas remembrance was sent on at the holiday season, and was appreciatively received, the new letterheads were not put into use until spring, when the supply of old letterheads ran low. Almost immediately inquiries increased and sales began to pick up, until within a short period every horse offered for sale had been purchased. Then, to cap the climax, the Gammon & Son letterhead was also awarded the \$20 prize as being the most effective farm letterhead entered in the Breeder's Gazette contest. The friendly act performed by this printer, and the happy consequences enjoyed by the owners of the ranch reflect creditably upon him.

Healthy Dissatisfaction

by to LA th va

Coupled with research, advertising is in the business of making people healthily dissatisfied with what they now have in favor of something better. The old factors of wear and tear can no longer be depended upon to create a demand. They are too slow. And so science must develop a new idea or a new attraction in an old idea, and advertising must sell the resulting goods.—F. W. Allen in *Printers' Ink*.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Line Engravings Require Overlays

It is pathetic to see the manner in which line photoengravings are printed in some of the magazines. Printers are educated now to prepare careful overlays, usually mechanical ones, when handling halftones, but with line-drawn portraits, landscapes and seascapes as well as in advertisements. they don't think that the engravings require overlaying, the results being discreditable to the photoengraver. The pressmen are hardly to blame, for they rarely if ever see the original pen drawings, wherein the artist has prided himself on the delicate highlights he has secured through properly placed fine isolated pen lines. These are frequently thickened and mashed in the presswork. The publications printed on cheap, uncoated stock are the worst offenders. It would be well for photoengravers to call their customers' attention to this by comparing their proofs of the linework with the result in the edition. Of course the customer and printer will say that a photoengraver's proof is pulled on a hand press with a hard tympan. The printer can with properly cut overlay prepare his tympan to get gradations from highlights to deep shadows, as his predecessor the wood-cut printer did, if his attention is called to it and his pride aroused.

Mat-Black Varnish for Camera Interiors

Our photographer discovered that the interiors of the bellows on our process cameras were so gray and shiny that they reflected a flood of light on the sensitive plate, as shown by a slight fog for which we have been trying to account. He asked me to write to THE INLAND PRINTER for a varnish recommended for this purpose many years ago. We tried asphalt varnish, but it gives no improvement.—"Engraving Company," San Francisco.

This is a very common source of weak fog which goes on without discovery. If every photoengraver will open up the diaphragm of his lens, turn on the electric lights, remove the ground glass, and put his head in the camera with the camera cloth excluding other light, he will be surprised how strongly illuminated is the interior of the camera. Therefore the in-

sides of the bellows should be a "dead" or mat black. Asphalt varnish might answer if sufficient wax and lampblack were added to it so that it would dry without gloss. My practice for thirty years was to have in stock a solution of two ounces of orange shellac in, say, twenty ounces of methylated alcohol. When the bellows interior or the plate holder needs "blacking," pour sufficient of the shellac into a bowl to do the job and add lampblack or gas-black to make the varnish dry mat. Try the varnish on a piece of wood. If it dries glossy add more black. Should it dry mat, but the black rub off, add varnish.

Collodion Emulsion or Dry Plates

I want to take up colorwork, and ask your advice as to whether I should use dry plates or collodion emulsion. I get my photographic supplies direct from New York City. I have had many years' experience with collodion and silver.

If you have a clean place in which to work, as a trained wet-plate worker, you had better begin with a well-recommended emulsion of collodion, and, if successful, stick to it. It may not have the range of gradation of the modern panchromatic dry plates, but you will have little new to learn in handling it. Its main advantage is that the negatives are so rapidly finished. Many of the best color-separation negative makers stick to collodion emulsion, and you will be in good company.

Developer for Process Dry Plates

Can you help me out with what has been found to be the best hydroquinon developer for process dry plates? Here is the one I am using. It works too slowly and does not give enough intensity.—K. C. Carlin, Cincinnati.

You should use the developer recommended by the makers of the process plates you are using. This you apparently are not doing, for your developer is weak in hydroquinon. This and the temperature of the developer, which should be kept at 60 degrees Fahrenheit, are the causes of lack of density. Here is a formula recommended by the British Journal of Photography that is worth trying: Hydroquinon, 130 grains; soda sulphite crystals, 6 ounces; formalin, 3 drams; in water, 20 ounces.

Photoengraved Plates for Die Presses

Intaglio engraving for the die-printing presses has increased greatly of late years, as witness, for example, the great number of holiday greeting cards which are produced in that manner. It has heretofore been considered necessary to do the engraving on soft steel, which was afterward case-hardened for the press. W. S. Eaton, Sag Harbor, New York, believes he has a simpler method to produce these engravings in which photoengravers can do the intaglio engraving on copper. He uses a base of low-grade unhardened steel on which he secures by "sweating" the plate of photoengravers' polished copper on which is the intaglio-engraved halftone or combination of line and halftone. The whole makes up a plate of one-half inch thickness. The etched copper plate has an electroplated facing of chromium to withstand the wear of mechanical wiping and the great pressure used in taking the impression. The chromium facing can be renewed if it should be necessary.

Spelling of "Halftone" and "Photoengraving"

The present writer contributed an article to a British publication and in a letter accompanying it asked if it would be possible, when printing, to omit the hyphen from the words "halftone" and "photoengraving." The editor took a chance, but was obliged to explain in a note to his readers that the liberty taken with the sacred English spelling was by request of the author. Now comes a letter from one of his readers commending the omission of the hyphen from "halftone," but wanting to know by what authority the hyphen is dropped from "photoengraving."

If my English reader will look over his dictionaries he will find that words like "photolithographer" and "photozincographer" were never burdened with hyphens. Then why compel a photoengraver to carry one? Why not "photo-grapher" if you insist on "photo-engraver"? This department dropped the hyphen from "halftone" and "photoengraving" and introduced the word "rotagravure" as an abbreviation of

"rotary photogravure." It is a compliment to the far-reaching influence of THE INLAND PRINTER that these are now generally accepted in America as they will be eventually in England in the universal endeavor to simplify English spelling.

Polished Zinc With a Tint

When I was a 'prentice "out in the sticks" I read in The Inland Printer of a new zinc with a tint of fine copper dots electrotyped on it, so that when you got a drawing on the zinc and etched with nitric acid the copper dots would not etch, and you got a cut to print in a newspaper without routing out blank spaces because they were covered with the tint of copper dots. I own a small newspaper now, can draw funny pictures, and would like to use my "talent." Will you kindly tell me where I can buy that metal?—"Publisher."

That was called "New Metal" and was supplied by H. Calmels, of "Le Procedé," Paris. It is evidently no longer made. As a temporary substitute you might get a friendly photoengraver to cover small sections of polished zinc with Ben Day tints, say eighty-five dots to an inch, ready for etching. You can draw your "funny pictures" on this zinc with asphalt ink. The prediction can safely be made that after you etch and print them they will be funny. You will never be satisfied until you make your drawings on bristol, as John T. Nolf does, and after that have them properly photoengraved.

Pictorial Photography at Its Best

The Royal Photographic Society's exhibition of photography, which has been an annual event for seventy-five years in London, is coming to the New York Camera Club, then to the Smithsonian Institution, and will later be at the Chicago Camera Club. American photographers are well represented, thirty-one in all, from Boston to San Diego, besides astronomical photographs from the Lick and Wilson observatories. Applications of photography to surgery, detection of crime, surveying by airplane and microphotography, and, most interesting of all, the progress of color photography, are shown. This exhibition should interest all photomechanical workers, for they will see photography from the hands of artists, their problem being how best to reproduce, in printing, the effects shown in the photographs.

Halftone Diaphragms or "Stops"

J. S. Mertle has done a distinct service to photoengravers through his article on "Halftone Stops" in *The American Photo-Engraver* for September. He shows 130 diaphragms that have been suggested for halftone-negative making, and he has not included many that have been printed in these pages. His article recalls the days in the late eighties when a halftone photographer carried his own special diaphragms

in his pocket, and brought them out only when making a negative, his idea being that wherever he went he carried the secret of halftone-negative making with him. Mr. Mertle's article represents much research and will be most valuable to those who wish to follow up this very interesting history, for he has given no less than 68 references to publications he has consulted on this subject. It is expected that this series of articles by Mertle will be published in book form so as to be available to others than his present readers in "Official Journal, the International Photo-Engravers Union of North America."

Brief Answers to a Few Correspondents

"Reader."—The reason why the window transparencies have such intense blacks and colors is that they are printed on both sides of the glassine paper. "Print one and miss one" is what they call it. The second impression is on the rubber blanket, which offsets on the paper next time. Cheap flags are printed in a similar manner.

"Photoengraver."— Potassium dichromate is just a high-toned name for potassium bichromate, so you are not behind the times by using the latter.

"Printer."—The old portrait on glass, backed with a black varnish, is an ambrotype. A daguerreotype is on a silver-coated copper plate polished like a mirror. If it were on a varnished iron plate it would be a ferrotype, improperly called a "tintype."

White Wax for Map Engraving

Have been hunting through the library here to find how they make the white wax used in map engraving. A librarian suggests I write to you.—Charles W. Rawson, Vancouver, B. C.

This formula was printed here a generation ago and was copied widely after that. It was furnished by an experienced wax engraver, and is as follows: Flat polished copper plates are darkened with a solution of potassium sulphid. This prevents the deposited copper from adhering to the bared copper in the lines and also gives a tooth to the surface of the metal. After darkening, the plate is placed on a leveling stand with slight heat under it to keep it warm. It is flowed over with a hot mixture of beeswax, 4 ounces, white pitch, 1/4 ounce, and zinc oxid, 1 ounce, which can be spread with a comb. The thickness of the coating depends on the character of the engraving to be done on it. For open work the wax can be 1/32 inch; for fine map and imitation steel engraving containing machine ruling and type matter, about 1/100 inch. The wax coating when hard can be sketched upon with a soft pencil, and a tracing can be made on it by dusting the back of the drawing or photograph with blue or red offset powder and then tracing over the face of either

while secured onto the wax-coated copper plate with clips at the top side, when an offset will be left on the white surface of the wax. Special tools are used to engrave through the wax without scratching the copper surface. Type can be set in special holders and pressed into the wax, while corrections are made with a warm burnisher. The wire spaces are built up with wax and the whole is electrotyped.

Notes on Offset

Etching Intaglio for Planographic Printing Work

The offset firm I am with believes that if press plates are photoprinted from positives and are etched intaglio they will print stronger and wear longer than our present press plates, which are printed from negatives with a glue-albumin solution. I told the officials that photoprinting from a positive was patented, and they said that everybody is doing it, so we agreed to leave the question to you.—"Photographer," New York.

Jacob Grass received United States patent No. 1,155,352 on October 5, 1915. He claims as his invention: Photoprinting from a positive on a sensitized metal litho plate; developing a negative image; producing an intaglio plate by etching; working into the intaglio lines celluloid varnish, or any substance insoluble in water or in grease; filling the remainder of the intaglio with litho ink over the varnish, thus getting in printing a deeper color than is obtainable by any other process.

Jacob's son William established a planographic company to carry out his father's patent, and this firm is doing business successfully. That this patent is being infringed is true. Should the question get into the courts and the Grass patent be declared basic, the damages for infringement will certainly be tremendous. Fe o o proint

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Etching Fluid for Zinc and Copper

Those who have tried it know what a great fuss iron chlorid makes when one attempts to etch zinc with it, while for copper etching it is the ideal mordant. Dr. Bekk and a company in Berlin, Germany, have received a British patent on a nitricacid-iron-chlorid combination which they claim is an improvement in etching fluids. Here is the etching formula which they recommend: 75 parts of solid iron chlorid dissolved in 25 parts of water; 10 parts nitric acid, 1.4 specific gravity, is added, as well as 1 part of a solution of iodin in potassium iodid (strength of the iodin not given). This etching solution they claim will act up to several minutes on the chrome-gelatin (enamel) coating on the zinc or copper intaglio plates. Of course if this etching fluid is valuable for intaglio etching it is also suitable for relief.

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Group Printing for Retail Merchants Offers a Real Opportunity

By S. K. HARGIS

RINTING needs of one retail druggist are to a great extent like those of another; the needs of the meat dealer in printed matter are much like his competitor's. Now that a truly coöperative spirit exists in most of the retail trades, the job printer has found an opportunity to build up a group-printing business with many commendable points.

Not long ago a Brooklyn job house doing a strictly regional business created a form for recording retail shoe sales for a nearby shoestore. This form was nothing more than an index card upon which, after each sale, the clerk noted data for the files of that store and to serve as a guide for future business with that customer. Most progressive shoe dealers of today require

such records, and most of them keep them in some form or another. Upon discovery of this fact the printer investigated and found thirty-six shoestores doing business within his own natural trading area. One by one they were solicited on a cooperative printing of this form. Twentyeight of the thirty-six gave an order, and the whole job was done in a single printing. The price for the cards was greatly reduced for each dealer, and the printer realized a sizable profit on this transaction. At regular intervals runs amounting to as high as 82,000 are made on the coöperative basis.

This little incident points to interesting possibilities in respect to handling printing for retailers on the group plan. To a great extent this kind of business has been developed upon the class of printing which does not enter into the competitive proposition. Such group printing of advertising matter for thirty-six shoestores could scarcely be made to work out, though, judging from the coöperative tendencies of the retail merchants today, that may be expected in time.

A Buffalo job printer has been regularly printing invoice forms for one group of Buffalo retail grocers, which has led gradually to additional printing from this group, and everybody seems very

happy. All grocers must inventory and all grocers need the same kinds of forms for their records. There is no reason why the savings made possible on a quantity order should not be enjoyed by as many of the local grocers as may wish to go into the matter in the right spirit.

In this connection, it is interesting to note that an important New York job house has regularly secured large quantities of the retail merchants' job printing through establishing connections and getting the friendly coöperation of the retail auditors. These auditors, who practically direct the business policies of their retail clients, know just what these clients require in printed matter. As each such auditor serves from one to fifty retail stores

an opportunity presents itself to work up a healthy retail-store job-printing trade through them and with their help.

In order to build this group business we have found it to be necessary to classify retail stores along the lines of trade. The needs of grocers in printed matter are alike, the needs of druggists are similar, and so on. It is not possible, for instance, to serve a flower shop, a clothing store, and a hardware business on the same printing order; their requirements differ too widely. It would seem that retail-store jobwork becomes most profitable when stores are grouped according to line of business rather than as to size or location.

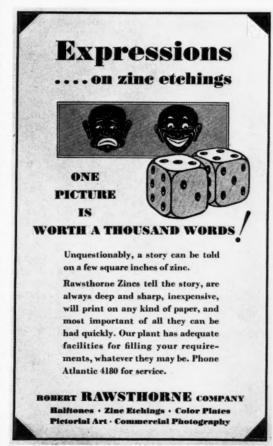
It seems very likely that, whereas the average retail grocer alone cannot engage

in any business-promotion enterprise which calls for a quantity of printed matter, grocers widely scattered in a given city, town, or suburb and working along non-competitive lines can collectively do a great deal.

That a lot of jobwork can be done for retailer groups in a given line, providing always that they are not in direct competition, seems true. Few retailers in staple lines—shoes, groceries, meats, clothing, hardware—sell beyond a radius of three to four miles from their places of business, so that no clash of interests occurs where the same printed matter may be used.

A St. Louis job house found that a parcel slip-in sheet could be sold to forty-five local cut-flower retailers in connection with their advertising and sales promotion, each florist getting the identical printed matter with the exception of the shop's own imprint. One such order totaled over 90,000 impressions.

When it comes to the retailer's own direct-mail work the local job house has a real opportunity to solicit and profit by group printing. A Chicago job printer doing business on the West Side sent out two salesmen last spring to work up a stock-circular proposition in a large trading area. This circular was well prepared and not very



Snappy advertisement from Typo Graphic, house-organ of Edwin H. Stuart, Incorporated, versatile typographer, of Pittsburgh, Pennsylvania expensive, and was designed to promote the business of foodshops and delicatessen stores. An investigation proved that the average trading radius of such shops was less than two miles. As a result, orders for 210,000 copies of a stock circular, mailed out by the printer, were secured, bearing, according to the quantity ordered, the imprint of each shop sharing in the plan.

All this has been made possible by the current tendency of retailers, even in competition with each other, to work coöperatively. The beginning is seen when stores in a given line of business set out to buy their merchandise coöperatively, thus saving money on freight and on the quantity discounts that result from large purchases. Today a merchant often supplies goods to his competitor when that competitor happens to be out, and a more friendly feeling exists. This newer attitude naturally brings job printers into the scheme. Those jobshops which go after and learn how to develop retailer business naturally are realizing profits on group contracts.

The work of selling and coördinating such an order naturally falls upon the printer's staff. And herein lies one of the chief selling points. Where the printer can sign up a dozen or more retailers, in the same line of business, for a direct-mail campaign, he can give assurance that the labor of the job will be taken completely off the customer's hands.

Plentifully as manufacturers and jobbers are supplying the ready-made directmail printed matter to retailers, there is still a big chance for doing business direct with the merchant along this line. He usually has to buy the printed matter supplied by manufacturers and wholesalers, and he often would prefer to get out something special from time to time, not to boost sales on any one particular line he carries, but for his store and business in general. It is peculiarly a local job printer's work to supply this particular need. The job house entering into this retail field-especially where group orders are to be sought -will, first of all, need to make a reliable

survey of the retailers in the region; they must be carded and separated by lines of business and perhaps by regions.

Then selling must be done. But, once you get a group of grocers or druggists buying printed matter together, you have established an account that shows a steady and dependable growth in volume as time passes. Savings attract retailers who must utilize every economy in operation. Quality work attracts them at a time when printing is so vital to every business.

Etaoin

It looks like Greek-perhaps it is; Of that I'm not so sure.
I'd like to know just what it means, The blame thing's so obscure. I see it everywhere I go, In papers, magazines, But I have failed up to this time To learn just what it means. And there again is shrdlu-I pronounce it as it's spelled. I see it quite as often, and In fact it's paralleled. The latter sounds like Choctaw: Perhaps it's only Yid, The meaning of the two of them Is so securely hid. I've looked in dictionaries, Cyclopedias, and such; They don't even give an inkling, And that is not so much. Then I've heard, to try the metal, The typo casts a slug; The makeup fails to throw it out, And locks it up quite snug. If that is so, why is it that It always reads the same? You can't make me believe it-I'll bet it's just a game. It may be code and simply means That everything's okay I wish someone would tell me just What these two words convey: For I'm curious about it. Of the meaning hid within, Of these two words that baffle one Shrdlu, etaoin W. T. HORNE

Hollywood, California.

—From the St. Louis Times.

Those Pi-ous Words

St. Louis.

To the Editor:

That interesting bit of poetry headed "Etaoin," by W. T. Horne, leads me to restate here what I once wrote for the Line o' Type column of the Chicago Tribune:

I must some time or other not neglect to point out the linguistic features pertaining to sections of the pi-line, these being that etaoin most surely is Greek, shrdlu Czechoslovakian, cmfwpp Welsh, and vbgkqj Russian. There is quite evidently a four-power agreement among them, for we never find them in strife with one another, though we will always have the proof-reader on hand to arbitrate matters.

Ahem! Has "Billy" Horne consulted the Greek, Czechoslovakian, Welsh, and Russian dictionaries? Perhaps it may be well to refer the quandary to Einstein. He may be able to give us some "dope" on the relativity of the puzzling words.

X-TA-Z.



Striking cover by The Tudor Press, Boston

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How a Community Paper Helped to Save Hillsboro From the Politicians

By MILTON F. BALDWIN

HE facts presented herein should be credited to Granville Barrere, publisher of the Hillsboro (Ohio) News-Herald. And yet Granville Barrere dislikes writing about himself and what he has achieved; he would be prone to narrate how Hillsboro was rejuvenated without including the part that he and the News-Herald played in that rejuvenation. For the sake of disclosing facts which must inevitably reflect credit upon Mr. Barrere, it seems best to handle this assignment on a less reticent typewriter.

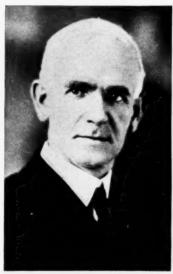
Hillsboro is a little community of five or six thousand. When the curtain rose upon the real action of this civic drama, seven years ago, it was a distinctive town—distinctive only for the extremity of its down-at-the-heelness. Professional politicians wreak their damage upon every community; they had outdone themselves in Hillsboro. It stood, a hideous monument to boss-ruled democracy. If the expression seems exaggerated, consider the facts:

Waterworks bonds, issued away back in the dim past, had been totally forgotten. Why not? There was no money anyway. The waterworks plant was obsolete and in ruins. Frequently water had to be pumped from the creek, and was purified in sketchy fashion before being used. A \$5,000 coal bill and indebtedness certificates for \$18,000 were depressing features of the communal picture. Its fire protection was a myth. The hose was attached direct to the hydrant, and if there happened to be enough pressure from the standpipe and the fire had obligingly located itself not too distant from this dubious source of water-well, in such cases all was fine; but the other cases were legion. Not a street was paved. The public library had not purchased a new book during the past ten years.

It was literally a sad situation, as Granville Barrere and the other members of the Hillsboro Business Men's Association faced the truth and sought for a method of restoring the town to the public's control. A non-partisan administration, on a sound business basis, was the goal—how could it be reached? The city-manager plan seemed to be the most promising solution, but election time, when this plan could be put before the people for action, was a year distant. But that was all right; the interval gave time for the preparation of a campaign to do the work.

At this point Barrere and his News-Herald began to put in the real strokes. As the publisher continued to stress the non-partisan business administration as Hillsboro's only salvation, public interest stirred and awakened; before long every business man in the community was solidly standing behind the program.

The committee of the Hillsboro Business Men's Association met to select nominees for council membership and other municipal positions, to run at the coming election. Coolly the members selected as candidates Hillsboro's most respected and



GRANVILLE BARRERE

successful business men. When the news broke the din was awful! Every nominee had a dozen valid reasons why he could not possibly run for office. But the committee's foresight had provided for this contingency; its approved report had included a resolution pledging every association member to serve in any position to which he might be elected.

This resolution, which had been carried unanimously, saved the day. After each candidate had presented his reasons for not being able to run—such as "I haven't the time"; "I never take part in politics"; "It would ruin my business"—the pledge was sprung on him. While it was a herculean task, at last every man had agreed to serve if he should be elected.

With the non-partisan ticket arranged, the next step was to approach the politicians with the plan. A committee called upon the Republican and Democratic leaders. Members of the committee explained the plan: a non-partisan administration by business men and on a sound business basis. Would these party leaders, for the sake of saving Hillsboro from utter ruin, coöperate on the plan? And would they agree that their respective parties would put up no candidates in opposition to the business-men candidates?

It was a bitter pill for these party leaders. But probably the acumen that had carried them to leadership also compelled them to realize that the sun was setting on Hillsboro's political pork barrel. The leaders of both parties gave in, and agreed that no party candidates would be run. One party broke its word; nevertheless the non-partisan candidates were swept into office by the voters, who recognized a last chance to save Hillsboro.

The occupations of the newly chosen officials indicated their non-political backgrounds. The new clerk was the assistant cashier of the bank and a former county treasurer. On the board of councilmen were the manager of a wholesale grocery concern; the owner of a wholesale tobacco and candy business; the leading clothing store's proprietor; the owner of the leading automobile agency; the proprietor of a prominent shoestore, and the owner of the leading dry-goods store. Members of the board of public affairs were the foundry superintendent, a garage proprietor, and the manager of a lumber company.

In what way had the Hillsboro News-Herald helped in this achievement? Its role was to put the truth before the citizens. The first campaign emphasized the sad financial condition of the community. The readers' attention was focused upon the worn-out machinery of the waterworks plant; the impure water; the too-frequent shutting-down of the plant for repairs; lack of fire protection; the condition of the streets; the farcical public library.

The high type of business men selected as non-partisan candidates constituted a strong argument. The ability and fine character of these men, and their direct interest in the prosperity of Hillsboro, were emphasized by the News-Herald. It was pointed out that these leaders were supported by Hillsboro's business and its

civic organizations and would continue to receive that support and coöperation if elected to office. Certainly, argued the News-Herald, the conditions could not be any worse, and was it not advisable to try the only remedy that could better them?

In all the campaigns since that memorable one, with its far-reaching results, this newspaper has found its strongest argument in the accomplishments which followed the non-partisan victory. Statements prepared from the figures taken from the city's records have been printed to prove that the achievements are genuine. The improved waterworks service has been frequently stressed—although the corroborative evidence in this case is readily found at the turn of a faucet.

One of the News-Herald's favorite editorial themes has been to compare the city to a big private business that is bankrupt and losing money every year, with the physical equipment deteriorating rapidly as needed repairs and replacements are ignored. Then occurs a change in management, and under the new administration the business is restored to a sound financial basis, dividend payments are resumed, worn-out equipment is replaced, and first-class service is rendered to customers. Would the stockholders consider restoring the managers who had failed and discharging the managers who had put the business back on its feet? The paralleling circumstances of the bankrupt business and Hillsboro were then pointed out, with the inevitable conclusion that Hillsboro should continue to progress rather than retrograde toward former conditions.

What progress did Hillsboro make in this endeavor in which the News-Herald played such an important part? The record is such as to make any community proud. All of Hillsboro's certificates of indebtedness, and the \$5,000 coal bill, have been paid. The bonded debt has been decreased. Several miles of streets have been paved, and all of the community's roads have been put in good condition. The waterworks plant has been rebuilt, new wells drilled, a reservoir constructed. The waterworks system has been extended to serve all parts of Hillsboro, and the entire city now has an adequate supply of pure water at all times. A motor fire truck has been purchased. The public library has been reorganized; the old books have been junked, and every year several hundred dollars is spent for new books.

Nor is this all. Hillsboro has just purchased ground for an athletic field and public playground, and will soon have it in operation. The fine Hillsboro hospital, a gift from a wealthy woman of that community, is partially supported by an annual public donation of several thousand dollars, and its various trustees and managers all serve without pay. Hillsboro has made more public improvements in the

last seven years than in any twenty years previously. And yet, best of all, the tax rate has been reduced twice during that period and a third reduction is in prospect.

Granville Barrere, whose News-Herald has been so dominant a factor in this instance of community rejuvenation, has learned by experience what will bring best results for a community newspaper. He summarizes the essentials as follows:

Don't neglect the news. Make news the first consideration. News is the cornerstone and the base of a successful paper.

Have a home-grown editorial page. A paper without home-grown editorials is a weak, spineless, insipid thing. An editor must have convictions and the courage to express them. He must not be afraid to

take the unpopular side of a question. He should never seek a fight—but he should never run away from one.

Play no favorites. If a man—whether your friend or enemy—does something which entitles him to a good story, write it the best you can and give it all the publicity it rightly deserves.

Run your own paper. Decide what goes into it and what shall be left out. Do not allow the politicians, advertisers, or any group or bloc to dictate any policy of the paper. You need not be arbitrary or unreasonable. Consult with friends, counsel with men in whom you have confidence, and always be open to suggestions, but in the final analysis you should determine the newspaper's policies.

What Does Your Show-Case Show?

By A. J. STEMPLE

EY, Boss, you've just lost an order!" exclaimed the office boy, pointing out of the window at two ladies walking down the street. "You ought to have heard 'em roast those samples out in front! I heard 'em!"

The Boss scowled. Business had slumped lately and he was annoyed. "Well, what did they say?" he demanded irritably.

Johnnie grinned broadly. He thought it all a good joke. "Well," he began with relish, "they came along and one of 'em said: 'This is Jones the printer's, the place Mrs. Pope recommended. Let us look at these samples in the show-case.'

"'If those samples show the best work he can do, then excuse me!' said the other woman. 'Why, every one of those samples is over a year old; and that wedding stationery—it's 'way out of style!'

"'Yes, and all so dirty and dusty!' the other woman said. 'Jones may be a good

printer, as Mrs. Pope said, but he has run to seed, I guess. I want the newest and nicest thing for June's invitations and I'm willing to pay for it, but this seems to be a cheap place and I won't bother with it.' And off they went."

"Thanks, Johnnie; you're a good reporter," replied the Boss with unexpected seriousness. "Do you know the ladies?"

"One of 'em was named Towne; that's all I know," said Johnnie.

"The new president of the Woman's Club and the wife of the bank president!" groaned the Boss. "Well, I've lost more than one job this time, that's sure, on account of those old samples. Johnnie, bring that case right in and clean it thoroughly, inside and out. Hereafter those samples will be changed every two weeks. If they don't attract customers from now on, instead of driving them away, I'll know the reason why, I can assure you."

Keep Your Name Before the Public!

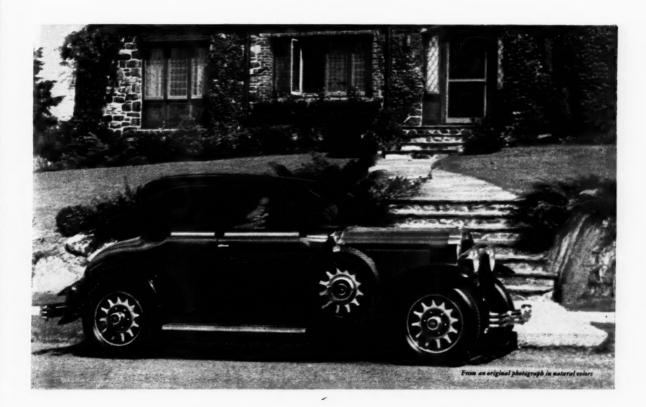
By C. M. LITTELJOHN

ANY civic projects or community contests offer an opportunity to the enterprising printer to have his name and his plant mentioned before hundreds and perhaps thousands of people, and worthwhile good-will established. Recently the Columbia Printing Company, Longview, Washington, tied in with one of the most prominent events of the spring in that progressive city. The affair was a walking race, which was heavily sponsored. Interest in the race was manifest far beyond the confines of the city of Longview, and the prizes offered were given extensive publicity before the thousands of interested spectators. Everybody was talking about the event.

Perhaps one of the nicest awards was the Columbia Printing Company's donation of one hundred embossed calling cards, given as a prize to Marie Nelson of St. Helens, Oregon. For some time before the race, as in other events of this sort in which printers have the opportunity of participating, the prizes were prominently mentioned with the names of their donors, as well as after the race was won, and the awards were bestowed to the accompaniment of the large crowd's hearty applause.

The printer who participates in any worthy civic event in which large numbers of people are interested may thus achieve valuable advertising and publicity worth far more than the cost of his participation.

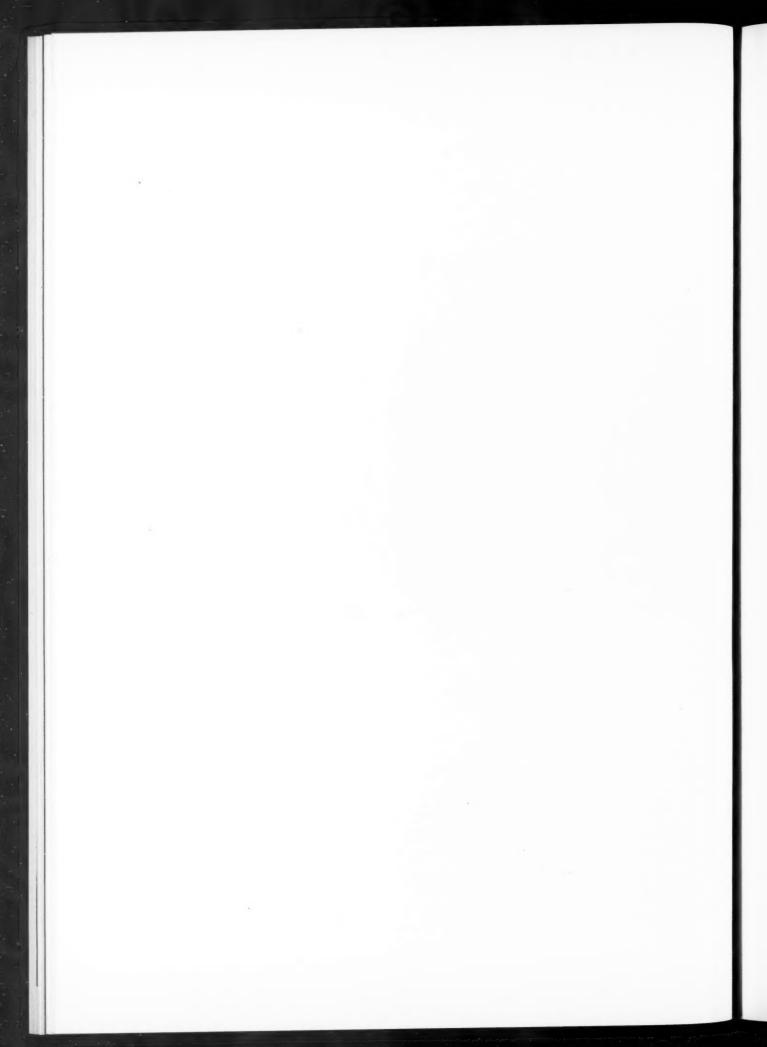
ADVERTISING ART BY PHOTOGRAPHY



THIS picture from a magazine advertisement prepared for the Buick Motor Company by Campbell-Ewald, the Detroit agency, is representative of a medium of color-advertising illustration that is being increasingly used and that embodies advantages in speed and authenticity, namely, photography. It was made with a camera holding four plates sensitive respectively to yellow, red, blue, and black. The negatives were enlarged on bromids to which gelatin-surfaced pigments were applied. Being transparent, these pigments, when laid on top of one another on the bromid, produce the finished product, a true photograph in full range of natural colors.

* * *

Photographs by W. O. Floing, Incorporated, New York City. Engravings by Wayne Colortype Company, Detroit, Michigan



Interesting and Informative New Books for the Printer's Library

An Important Reference Book on Presswork

This world of ours produces too much mediocre work and too few outstanding jobs. The fact holds in regard to material for the printer's or the printing employe's library. When a book of unusual merit appears, the least The Inland Printer can do is to give its readers the facts and recommend the purchase of that book. The shining example now at hand is "The Practice of Presswork," written by Craig R. Spicher (pronounced Spiker), and we do heartily advise its purchase.

Let's first look at the man behind the book. Mr. Spicher served his apprenticeship with the Grit Publishing Company, Williamsport, Pennsylvania, and remained with that firm for ten years. With the Zeese-Wilkinson Company, New York City, he advanced his practical knowledge of fine colorwork. He then took charge of the pressrooms of The Roycrofters at East Aurora, New York, and supervised much of the fine printing produced by Elbert Hubbard's organization. Next he became instructor of presswork at the Carnegie Institute of Technology, Pittsburgh, and established a commendable record of results. Searching for a presswork expert qualified to administer its departments of printing technic and research, the Miehle Printing Press and Manufacturing Company, Chicago, selected Mr. Spicher for this important position, which he has now occupied for over nine years. One cannot doubt such a broad background.

Now for the book. Don't be alarmed at the words "Revised Edition" on the cover, and exclaim, "Old stuff!" The first edition was brought out by Mr. Spicher ten years ago and primarily for classroom use. This edition has been largely rewritten, and the progress in presswork in the last decade is authoritatively reflected in its pages.

Two chapters are devoted to printing in general, to inform the reader concerning his craft and to inspire him beyond the influence of his daily work. Then the writer plunges into his subject, beginning with the mechanism of the platen press and going on to platen-press makeready. Next come the vertical and the cylinder presses, each being simply and clearly described as to working mechanism, operator's adjustments, and makeready. Rollers and inks are discussed in practical fashion, and cutting and creasing makeready is given a separate chapter.

Now occur four valuable chapters on non-pressroom information the pressman should have regarding hand composition, machine matter, photoengraving, and paper. These are followed by a chapter on a topic probably never before covered— "Electric Power in the Pressroom"—which provides facts especially essential in these days of electrical press operation.

The chapter entitled "Job Analysis" requires special mention. It consists of a presentation of the duties connected with each executive position of a printing conern from the president's job down to that of the stockroom foreman. The man who just knows that he is well qualified for a higher position may profitably check his



CRAIG R. SPICHER

abilities against the list of duties required of the man in that position.

Another most important chapter is that on purchasing a press. It contains the facts which every printer should have at hand—and should read—before placing an order for any type of press. Size, type, rigidity, speed, distribution, register, power economy, popularity, delivery, durability, service, accessibility, simplicity, price, weight, safety—these points are discussed for the reader's practical benefit.

The book is well illustrated with photographs and diagrams which go far to clarify the text for the reader. An eleven-page topical index with its page-by-page listing of everything mentioned in the book is extremely helpful wherever certain items or methods are to be located.

There should be a heavy demand for "The Practice of Presswork." It is difficult to see how any printer can afford to be without this book. He will want to refer

to it himself; he will want it available for use by the men in the pressroom. Some of the pressmen will not borrow it, because they will have purchased their own copies of this work. Mr. Spicher has done a thorough and commendable piece of work, and his book deserves the widest circulation for the benefit of all of those who contact with or work in pressrooms.

"The Practice of Presswork" may be purchased through The Inland Printer Company at \$5.50 postpaid.

A Printer's World Cruise

Too few American master printers find opportunity or inclination to travel around the world. Of those who do, the average sees, hears, and is satisfied to return—but brings home with him almost no knowledge and impressions of the manner in which the rest of the world does printing.

We may safely agree that R. T. Porte, Salt Lake City master printer, is not one of the average world-touring printers. The principal proof of this is the fact that he circled the globe, not to forget about printing for a few weeks, but to learn how his foreign fellow-man was doing it. While Mr. Porte did not carry this curiosity to a burdensome extent, he did visit so many printing plants in the various lands where he paused that the outcome of his sevenmonth tour is the well-handled 144-page book, "Printing Throughout the World," plentifully illustrated from photographs which were snapped during the cruise by the author or by Mrs. Porte.

The book is attractively laid out in 9 by 111/2 size with multicolor cover stock meeting a binding edge and backbone of white. A fine quality of laid book paper is used, type is large and clear, margins are liberally proportioned, and each page prints its folio at the top of a unique vertical strip of orchid background which gives distinction to the page. The book is an interesting but reasonable combination of traditional and modern style. Full pages are devoted to the illustrations, which consist of 41/2 by 61/2 inch group halftones printed in a warm tone of brown and tipped on. While reference to the index for all illustration captions is not the most convenient arrangement one could think of, this feature is but a slight drawback in a book which is in general of such distinguished character.

This is a friendly book. Mr. Porte takes you right along with him. If he enjoys the Tasmanian strawberries he tells you about it—and right in the next paragraph you will be sharing in his conversation with Hobart printers concerning the unusual labor conditions in Tasmania. To him a good dinner and a government printing plant are both of interest to the reader, and he feels free to comment on these and any other subjects that crossed his path.

And why not? Suffice it to say that "Printing Throughout the World" will provide a few hours of entertaining and informative reading for every printer disposed to look beyond his own doorstep.

Mr. Porte's book sells at \$5.00, and orders may be placed with the Porte Publishing Company, 952 East Twenty-first South Street, Salt Lake City, Utah.

Benjamin Franklin, Printer

In "The Amazing Benjamin Franklin," edited by J. Henry Smythe, Jr., we find a book of most unusual nature, and one which does full justice to Franklin's accomplishments in the field of printing. The work is divided into three sections, the second of which covers his activities along printing lines in thorough fashion.

The idea on which the book is built has found increasing favor of late. Where a famous character has made his impress upon a vast number of unrelated fields, the editor of the compilation turns to a prominent individual in each one of these fields for a chapter on the achievements of this personage in that certain field. So with "The Amazing Benjamin Franklin." The subjects and their writers in the printing section—and many of these names you will recognize at once—are as follows:

"Franklin, the Craftsman," by A. E. Giegengack, past president of the International Association of Printing House Craftsmen, and Henry Lewis Bullen, editor of Collectanea Typographica department of The Inland Printer, "The Master of the Word Is the Master of the Word Is the Master of the World," by Alfred Stephen Bryan, of the Inational Advertising Association; "Franklin, the Editor," by Josephus Daniels, ex-Secretary of the Navy and editor of the Raleigh (N. C.) News and Observer; "Franklin Made Books, But Books Made Franklin," by Ellis W. Meyers, executive secretary of the American Booksellers Association; "Franklin, the Friend and Founder of Libraries," by Asa Don Dickinson, librarian of the University of Pennsylvania, and representing the American Library Association; "Franklin, the Man of Letters," by Hamlin Garland, of the American Academy of Arts and Letters; "Franklin, the Prophet of American Education," by Cornelia S. Adair, president, and J. W. Crabtree, the secretary, of the National Education Association; "Franklin, the First American Spelling Reformer," by Prof. Charles H. Grandgent, president of the Simplified Spelling Board, and "Franklin, America's First Cartoonist," by Charles H. Sykes, of the Cartoonists of America.

This book is one that belongs in the library of every printer—not to be tucked away and forgotten, but to be read. Perhaps you will read the section entitled "Franklin, the Printer" first, and you cannot be blamed for that. But don't ignore the remaining sections, for not until you have read this book from cover to cover will you develop a comprehensive understanding of that amazing genius, Franklin, and award to him the honor which he so abundantly deserves.

"The Amazing Benjamin Franklin" can be bought through the book department of THE INLAND PRINTER at \$3.15 postpaid.



A group of attractive Christmas greeting cards and folders which were produced by Miss Margaret Rue, of The Sun Dial Press, Freehold, New Jersey

Rubber Plates Are a Source of Profit to Every Progressive Printer

By JOHN H. KERR

HIRTY-SIX years ago, when rubber plates were first used, few printers would have expected them to come into a new and important use in today's modern printing practice. Such plates were first used to good advantage by one of the largest bag companies in the United States, for the purpose of printing signs. At that time the rubber stock generally employed was such as the plumbers commonly used when stamping out gaskets and washers. The rubber was purchased in rolls about one-fourth inch thick and thirty-six inches wide, and could be secured in any length desired.

Engravings were made on the rubber and it was then mounted on canvas. After the form had dried over night it would be stretched over two cylinders, the two ends being screwed together to make an endless belt. One of these cylinders contacted with the form rollers. As the press was adjustable and could be lengthened to any desired extent, no limit was imposed as to the length of the sign. The writer well remembers seeing the pressman in charge of this press after he had completed the day's run-he looked as though he had spread more ink on himself than on the signs that he had printed. Most of the signs handled were printed in reverse, which meant that a large amount of ink was used; and the pressman, who was compelled constantly to shovel ink into the fountain, literally bore the marks of his toil. This process of printing from rubber plates was employed for quite a number of years, and possibly is still in use by a few concerns here and there.

Our next experience with rubber plates was in the printing of burlap bags. The first set of rubber plates we made yielded around 15,000 impressions; the second set ran almost 25,000. On the third and the fourth sets we managed to get just slightly over 30,000 and could not better that record. We thereupon decided that rubber was too expensive for that purpose, and gave it up for the time being.

During those days, however, rubber had not been perfected for printing uses. To-day manufacturers of burlap and paper bags are extensive users of hand-engraved rubber plates. The rubber has been improved to the point where anywhere from 200,000 to 500,000 impressions can be secured from a set of plates. We know of one concern printing on burlap bags—and



JOHN H. KERR

this is the hardest test to which rubber plates can be subjected—which is not satisfied unless each set of plates yields from 500,000 to 600,000 impressions.

A number of printers have been utilizing rubber plates for oil-ink printing for a considerable period of time, and have secured most satisfactory results. While modern water-color processes have been in favor for only two or three years, and are just now attaining the real bloom of their popularity, rubber plates have developed a substantial place for themselves in the field of water-color printing.

Our experience leads us to the opinion that hand-engraved rubber plates are the most practical type of plates for use in water-color work. We find that they require about one-third less ink than other kinds of plates; that they do not require anywhere near as much makeready, and in some instances need no makeready at all; and that there is no trouble with offset no matter what grade of paper is used, thus dispensing with slipsheeting. The colors are always bright and clear at any stage of the run, as wear in rubber plates does not affect the ink on the job, though wear often does so in the cases where metal plates and electrotypes are used.

The proper foundation for the successful use of rubber plates can only be estab-

lished through the artist; that is, his work must be of such a nature that it can be handled well with rubber plates. The artist should prepare designs in poster effect as far as possible, and he should be reminded that broad masses are to be sought and Ben Days avoided, as the latter cannot at present be handled to advantage.

The biggest problem today in the use of rubber plates is to make the pressman realize that he is not running metal plates. Plenty of impression is essential in the handling of metal plates on the press, but that same amount of squeeze is ruinous to jobs using rubber plates. The pressman must temporarily set aside his metal-plate training and allow for the flexible character of the rubber plates.

Recently a plant foreman called up to say that his rubber plates would not print. We immediately hurried over to the plant. With past experiences in mind, we lifted out the plates—and found them backed up with eight sheets of paper! We took away all of the paper and started to experiment, finally deciding that two thicknesses of paper would answer the purpose. The job was run and a wonderful result was secured, once the proper backing was determined. As we were leaving, the pressman admitted that he knew nothing about the running of rubber plates.

So keep your eye on the pressroom when you use rubber plates. Instruct the pressman to get only a kiss impression—no more and no less. Too much impression will produce pit-holes in the plates, and of course too little impression will give a faint, weak job. Pit-holes sometimes appear when dust or dirt, accumulated on the plates or the tympan, mars them as the cylinder rotates over the form, but pit-holes from this cause are very rare.

The writer recently made an extensive trip throughout the United States, calling on many of the larger printers. We were surprised to find that some of these successful printers had never even seen a specimen of water-color printing. Their eyes are being opened to a new type of printing which is remarkably effective and also inexpensive compared with processes requiring metal plates for colorwork.

Rubber plates have opened up a broad field for printers. Using this material a printer can go out after short-run orders on which the cost of metal plates would be prohibitive. Ordinarily rubber plates

can be secured for about half the price of zinc plates. The growth of rubber-plate popularity is best attested by the conditions in our own company. For years we have been metal-plate engravers, and still make metal plates whenever the customer specifies them. But today making and engraving of rubber plates, formerly a minor part of the business, constitute practically our entire work. An appreciation of the advantages of rubber plates has achieved this change in the nature of our business.

A few printers are attempting to do their own engraving of rubber plates. On very simple, plain designs this is possible, but where color separation is required not many printers find themselves able to produce engravings which satisfy their own standards of quality. Some of these have

already discovered through their own experiments that there is no worthy substitute for an experienced engraver where high-grade engraving is needed.

Rubber plates are made up in four grades. Soft rubber, or the first grade, is used for water-color printing. The second grade is proper for oil-ink printing. The third grade is generally used for printing of metal signs. The fourth grade is a real hard rubber; it can be used wherever you want to carry plenty of squeeze, and is also employed in place of wood for patterns of electrotypes or vulcanized rubber molds.

The writer will be pleased to furnish any other information desired concerning the use of rubber plates for any type of printing. Inquiries may be sent to John H. Kerr in care of The Inland Printer.

Ten Rules for Printshop Success

By E. G. WALLACE

o NOT undertake work which must be done at a loss. Better let the other fellow have it. He'll have to cut down on quality, so the next time the buyer of printing will be ready to come to you and pay a fair price.

Allow hours enough for the doing of every job so that sufficient time can be taken and effort put upon proofreading. Perfection in detail is what makes for customer satisfaction, and it is only upon customer satisfaction that any really worthwhile business can be built.

It is better to tell a customer firmly when you can deliver an order—and then to do it—than to make easy promises that are sure to be broken. In the event of the unexpected arising, so that there is a chance of delay, it is better to notify the customer of that fact as soon as possible to sidestep inconvenience and disappointment. As nearly as is humanly possible, do as you'd like to be done by.

Better refuse a contract altogether than do work of any kind for which you will feel the need to apologize. Why lower—really lower—our standards? We never know when such work will point an accusing finger at us and cause embarrassment and perhaps humiliation.

One very profitable branch of business is the printing of stationery for business firms, society women, organizations, institutions, hotels, etc. If for any reason part of this work has to be executed elsewhere, well and good; but let your establishment be known as headquarters for everything in the way of quality printing.

You never can tell what people may

You never can tell what people may have in mind to do, so occasionally send out samples of printing with a list of services available. Use a selected mailing list, perhaps sending a couple of hundred of these letters every ten days. One printer who did this got business which totaled many thousands a year from a single firm—and this business was just on the point of going out of the town for its printing.

Printing is something of a mystery to many people. Let it be known that a competent printer is ready to give advice on any printing problems at the convenience of the customer-prospect.

Plan to discount bills. One can borrow money at 6 per cent at the bank, and by means of prompt payments and buying for cash make from 18 to 20 per cent, thus clearing from 12 to 14 per cent on someone else's money—while still keeping one's credit good.

Many a man would order direct-by-mail literature if he knew how to prepare it. If there is no one in connection with your organization who is prepared to do this work, get a list of those who can write satisfactory copy, and let it be known that you can refer clients to those who can handle this end of the work for a reasonable service charge.

It shouldn't be enough to get the order, deliver the goods, and take the cash. Follow up and find out by frank inquiry if the work was satisfactory. Work out a system whereby you will know when accounts are inactive. Often a courteous letter stating that no printing order has been received in a good while, and suggesting a conference, or a willingness to undertake any commission desired, whether small or large, will set the prospect to thinking along printing lines and will result later in business. It isn't enough to sit under a tree and wait for the plums to drop into our laps. Sometimes we need to climb the tree and gather the fruit. If we wait too long without action, some aggressive competitor will happen along and strip the tree of its rich offerings.

"Be Yourself" Applies to Typography, Too

I am not troubled by the preachments of any advertising agency to follow the leader, because very modestly I think we are the leader in this community in our chosen business. Yet I do find that agencies and advertising typographers (self-styled) have a habit of following the type vogue of the leading advertisers in all the lines. I have a constant fight over typography on this score.

If Cubistic is introduced by General Motors, Cubistic is the thing for everybody to use, whether the pattern suits the illustrations and service offered or not. If some filigreed and very exquisite and old-fashioned type is used by a leader, then the typesetter seems to think that particular type will suit our needs.

After all, I have a presentiment that those having to do with the development of advertising are beginning to look upon advertising as an end in itself rather than a means to an end.—Robert B. Umberger, in a recent issue of *Printers' Ink*.

The First Gordon Press

The Gordon job press pictured here is thought to be the first job press ever made by George P. Gordon. Its owner is Henry



Gordon press made in 1851

Allen Brainerd, Lincoln, Nebraska, historian of the Nebraska Press Association, and the press has been in his possession for thirty years. The year of its manufacture is 1851, and Mr. Brainerd believes it to be the only No. 1 Gordon press in existence at the present time.

Nickels Make the Presses Thump

By A. J. STEMPLE

ANY printing offices, especially the smaller plants, have difficulty in obtaining sufficient production from hand-fed presses. The machines are usually sped up to capacity and apparently are turning out a great deal of work, but when the results are tabulated it is often found that a press capable of producing 1,200 impressions an hour will have only 6,000, or 7,000, or possibly 8,000 to show for eight hours' continuous performance without change of form.

One printer who had experienced much trouble of this kind, and who consequently found his pressroom costs high, was much puzzled by the poor showing of his presses. Finally he discovered that the fault was not with the presses but with the feeders, especially the apprentices and the less expert, who habitually geared up the machines to higher speed than they could or would feed. Consequently, while apparently feeding full speed, they continually used the throw-off, working that useful device overtime and greatly diminishing the actual output of the presses.

It was a very successful way of slacking, but it cost the proprietor plenty of money. In spite of all the admonitions and orders issued to slow down each press to the capacity of the feeder, or else make the feeder feed to the capacity of the press and leave the throw-off alone, the bad habit could not be broken. The feeders seemed to like to appear to be working at top speed whether they were or not.

In despair the printer evolved an idea. He posted a bulletin in the pressroom one day announcing that a bonus of five cents a thousand impressions would be paid each feeder above his regular wages, provided the quality of the work was kept up to par. No mention was made about throw-offs, but the pressroom production immediately jumped. The spirit of competition turned that pressroom from a loss into a moneymaker. Both the pressmen and feeders entered into good-natured but none the less earnest rivalry to see which feeder and which press could run up the largest string. Especially fine records were posted by the men themselves alongside each press, and then efforts were made to break records.

The throw-offs were given long vacations; the bonus accomplished what all the orders and warnings had failed to do. The throw-off specialists became expert, and took pride in the fact. Boys who had with difficulty turned out 5,000 impressions a day, under the stimulus of the nickel were ere long turning out 10,000 or more, and the quality of the work improved.

In turn the composing-room employes and the pressmen had to speed up, for the feeders fussed and fumed if they were kept waiting for a press to be made ready or if a form were slow in being made up. A wait under the bonus system meant a loss to the feeders, and they would not stand for it. The change for the better in the whole shop, all along the line, worked miracles. That additional nickel a thousand impressions has caused a smile to grow on the face of the proprietor where only a frown rested before. The owner's bankbook testifies that the scheme works.

In this connection any printer will find that it pays to keep a press-production record, no matter how small the plant. This book should be ruled with spaces on the left in which to write down the name of the job, for whom, and the quantity or dered. There should be a column to the right for each press owned, or each feeder, subdivided into smaller columns in which

the running time of the job should be entered. In this book should be entered a daily record of all work done, and each feeder should enter in his own column the number of impressions and the time consumed opposite the name of the job. These columns should be totaled each night or once each week. It will be apparent at a glance how much each feeder has turned out and the total product of all the presses for each day. Such a record is invaluable for many reasons, and takes little time to keep. The feeders who are paid a bonus will see to it that it is accurate! There's never any trouble on that score.

It is also a good idea for the foreman to make an additional daily list on a card, early each morning, showing on which press each job is to be worked. This list will help in systematizing the work in the pressroom and assist in running it to the best advantage. Such a list of press assignments cannot always be strictly adhered to, but it is a step in the right direction.

Ullstein Verlag, the Largest Publishing House on the European Continent

Too often those engaged in any phase of the graphic arts in the United States are inclined to overlook the remarkable achievements of other nations along these lines. The most pertinent instance at hand is that of Ullstein Verlag, huge publishing house of Berlin, which

during its existence of fifty-two years has become the largest publishing concern on the entire European continent. Founded by Leopold Ullstein in 1877 and now controlled by five of his sons, the company today has 10,000 employes and publishes 350,000,000 newspapers and 115,000,000



The new Ullstein building, in the Tempelhof district of Berlin, which was visited by many delegates at the advertising convention held in Berlin in August. Here are printed the various non-daily publications and the books which the house of Ullstein publishes. The daily papers are produced in the main building of Ullstein Verlag on the Kochstrasse, this building being just about in the center of the city



The outdoor terrace of the employes' canteen in the new Ullstein building. Here the workmen may rest, eat, smoke, read, or play cards during the lunch interval

periodicals annually, to make no mention of the books, catalogs, and other printing.

Among the Ullstein publications are such widely famous dailies as Vossische Zeitung, Berliner Morgenpost, Berliner Allgemeine Zeitung, Berliner Zeitung zum Mittag, and Tempo. The Ullstein periodicals include Die Grüne Post, Berliner Illustrirte Zeitung, Das Blatt der Hausfrau, Die Dame, Uhu, Die Koralle, and Der Querschnitt. The Berliner Illustrirte Zeitung has the largest circulation of any paper on the Continent. The book department of Ullstein Verlag published the original of Remarque's "All Quiet on the Western Front," more than a half million copies having been printed during the first months following its appearance.

The expansion of the business necessitated the construction of the new Ullstein building at Berlin-Tempelhof, as seen in the illustrations. The daily papers are printed at the original Ullstein plant in the Kochstrasse. Here the editing and the composition of magazines, books, etc., are also carried on, after which the matrices and sometimes even forms are transported four miles to Tempelhof in vans that are specially equipped for this purpose.

Several factors are jointly responsible for the success achieved by Ullstein Verlag. Every publication brought out appeals directly to the group it serves. Every new publication is launched with forceful publicity appealing strongly to prospective readers, and interest is maintained

through use of the most advanced methods of technical production and through a keen perception of novelty and the most effective channels for achieving it.

Standardize Your Paper Stock By A. J. STEMPLE

It is good printshop practice to concentrate on certain standard lines of flat papers, ruled forms, and carry the fewest possible kinds of each grade. Standardization and the elimination of a multiplicity of paper and envelopes which are of vir-tually the same grade and price, though produced by different makers are conducive to efficiency and the reduction of waste. It is no more necessary nor desirable to carry half a dozen different watermarks of white No. 2 bond, say, than it would be for a shoe dealer to stock threedollar shoes from the same number of different makers. The whole trend of the times is toward standardization, and the printer should follow suit as much as conditions permit him to do.

Customers get accustomed or educated to the use of a certain kind of paper or type of envelope or ruled form and get in the habit of ordering "same as before." They are irritated when they can't get what they are accustomed to having, or when the printer tells them he's out of that stock or it isn't made any more, or his dealer has ceased handling it and he is using something different now.

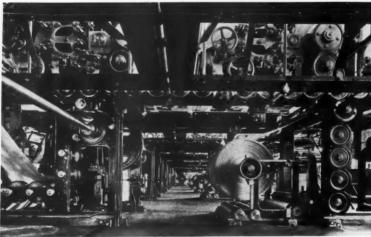
Standardizing and minimizing the lines of stock regularly required will lessen the accumulation of odds and ends, do away with the disappointment of valued customers, and prevent the cluttering of the stockroom and shelves with stock for which there is little demand or which will not quite fill the bill for one reason or another. Furthermore, the adoption of fewer lines makes it possible to order larger quantities of any one item, thus saving on freight charges and giving the buyer the benefit of any discount.

Heavenly Advertising

Sir Charles Higham, who comes to America every year to spend a million advertising tea, is quoted by the Wall Street Journal as having said at a banquet:

"I learn many advertising lessons every time I visit your hospitable shores. Advertising is in the very air over here. Even the children breathe it in.

"I was taking tea with an editor on a recent Sunday afternoon when his little daughter came back from Sunday school with an illustrated text card in her hand. "What's that you've got there, little one?" the editor asked. 'Oh,' said the little girl, 'just an ad about heaven.'"



A view of the huge rotary presses which are used for producing illustrations in the Ullstein printing works at Tempelhof, Berlin

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Institute of Paper Chemistry Is Established at Appleton

Wisconsin paper mills are coöperating in the establishing and maintenance of the Institute of Paper Chemistry, located at Lawrence College, Appleton, Wisconsin. The plans for the institute call for an annual budget of \$60,000, and this budget has been provided for by a total appropriation of \$300,000. The financial support has been tendered by 90 per cent of the Wisconsin paper mills.

The following paper-company executives have been elected institute trustees: Ernst Mahler, vice-president, Kimberly-Clark Paper Company, Neenah; Monroe A. Werthheimer, Thilman Pulp and Paper Company, of Kaukauna; D. Clark Everst, vice-president and general manager, Marathon Paper Mills, Rothschild; Hugh Strange, president, John Strange Paper Company, Menasha; D. K. Brown, vice-president, Neenah Paper Company, Neenah, and L. M. Alexander, president, Nekoosa-Edwards Paper Company, Port Edwards. Henry M. Wriston, president of Lawrence College, is also a trustee.

San Diego Printers Organize to Keep Orders at Home

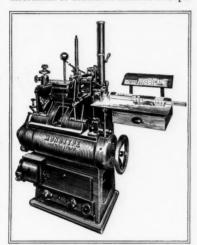
On November 5 the printers of San Diego, California, met to form a "Buy Printing in San Diego" organization, with which to overcome the tendency of local printing buyers to send their orders elsewhere. The prosperity of San Diego has attracted the attention of printing concerns in nearby communities, and these firms either employ local representatives to solicit business or else send in salesmen whenever they are needed. The San Diego printers have chosen a working committee which will develop ways and means of inducing local firms to spend their printing money in the town that supports them.

Lanston Extends Scope of Its Monotype Giant Caster

The Lanston Monotype Machine Company announces that the casting scope of its Monotype Giant Caster has been extended to include twenty-four-, thirty-, and thirty-six-point type. Standard Monotype display matrices, also made for the

Monotype Typecaster, are used without alterations for twenty-four-, thirty-, and thirty-six-point, and Giant Caster matrices from forty-two- to seventy-two-point.

This extension in range opens to Giant Caster users an entirely new supply of typographic material, making available hundreds of faces and sizes and a vast assortment of decorative material and spe-



Monotype Giant Caster

cial characters of all kinds-all the matrices ever made for the Monotype in twenty-four- to seventy-two-point. The Giant Caster makes type, quads, and spaces in all sizes from twenty-four- to seventy-two-point inclusive, and precision metal furniture in eighteen- to seventytwo-point, of any height and any length desired, for spacing material and for cutmounting purposes. More than forty type faces are now available for casting on the Giant in all sizes from twenty-four- to seventy-two-point, and matrices are being made for forty-two-, forty-eight-, sixty-, and seventy-two-point sizes of many faces which have not heretofore been available in sizes above thirty-six-point.

Mann Advanced by Intertype

Alden T. Mann, Jr., has been appointed vice-president of the Intertype Corporation in charge of domestic sales. He has served the organization since 1926 as the assistant to President Neal Dow Becker.

Vocational Association Meets at New Orleans

Printing will be given prominent consideration in the program of the American Vocational Association annual convention, which is to be held at New Orleans, December 5, 6, and 7. Because of the successful printing conferences held at the other A. V. A. conventions, two meetings insect, and these occur on the morning and in the afternoon of December 7.

Well-known authorities will speak at these printing sessions. Charles W. Sylvester, Baltimore's director of vocational education, will summarize a survey of printing education. F. H. Wing, the deputy superintendent in charge of vocational educa-tion, Buffalo (N. Y.) public schools, will tell what is being accomplished in the teaching of printing in the Buffalo schools. Thomas E. Dunwody, the director of the Technical Trade School at Pressmen's Home, Tennessee, is to talk on the training of pressmen, and "Bill" Pfaff, who is so widely known throughout the printing industry, will discuss printing as Big Business. "Dad" Mickel, director of Southern School of Printing and another printer whom the entire industry admires, will tell of the work he is doing at Nashville, and a number of other excellent speakers are on the program to present some interesting phases of printing education.

Type Puzzle Solved by Reader of The Inland Printer

The Mergenthaler Linotype Company, in its back-cover advertisement in THE IN-LAND PRINTER for August, used two kinds of type-Caslon hand composition and Linotype Caslon Old Face—and asked its readers to identify the machine-set and the hand-set lines. Although many printers tried to make the correct identifications, only one person was successful: O. H. Frewin, of Middelburg, Transvaal, South Africa. Mr. Frewin's solution was forwarded to THE INLAND PRINTER, which sent it on to the Mergenthaler Linotype Company. Printers' inability to detect the machine-set lines is clearly a compliment to the quality of the Mergenthaler product as to design and also as to printing quality. The incident serves to indicate, also, how widely and thoroughly THE INLAND PRINTER is read, and to emphasize its accepted status as the authoritative clearing house of the printing industry. We hope to tell in a later issue how Mr. Frewin was able to make the right choice.

St. Louis Craftsmen Inspect Champion Paper Mills

The Champion Coated Paper Company, Hamilton, Ohio, recently was the host to forty-one members of the St. Louis Club

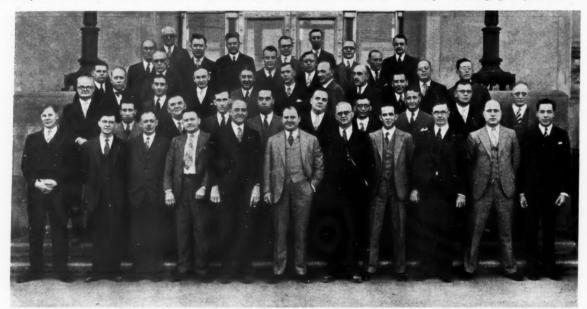
Cutler-Hammer St. Louis Office Now at New Address

The St. Louis district sales office, Cutler-Hammer, Incorporated, has been moved from 611 Olive Street to 1914 Washington Avenue, St. Louis. A warehouse covering nearly four thousand square feet of floor space, and carrying a stock of standard C-H motor-control and wiring devices for immediate delivery, has also been established at the new address for the convenience of all Cutler-Hammer customers. The St. Louis office serves the states of

of capitals—a trifle less than that of the lower-case ascending characters—gives it an inviting appearance even when it is set without leading. Textype is available in seven-, eight-, nine-, and ten-point in combination with italic or bold-face.

Calendar Change Not Approved by National Chamber

A nation-wide referendum of business concerns which are members of the Chamber of Commerce of the United States, on the subject of changing the present calen-



Members of the St. Louis Club of Printing House Craftsmen at mills of Champion Coated Paper Company, Hamilton, Ohio Top row: Gardner Wright, Homer C. Ferguson, Joe Brennan, M. Peterson, George Mosher, G. E. Dellert, Arthur Winkel, Ralph Doyle, J. B. McNamee, Ray Steffen, James Stricker. Second row: James Simpson, Percy Schull, Mr. Rudloff, William Albers, B. N. Edmonson, Jules Fugger, Joseph Riley, C. A. Herbig, W. A. Elfen, Frank Bobel, Festus W. Shaughnessy. Third row: Fred W. Woehler, Roy Guvain, Peter Hausher, Julius Steinbrugge, Barney H. Hall, M. King, Ed. Steinbrugge, August Hausher, Alexander Thomson, William Evers, Ben Sippy. Bottom row: Frank Freese, Carl Dyer, H. Moser, H. F. Muller, George Ortleb, Elmer W. Held, John Peterman, John Dykes, George Braznell, F. Dietrich, W. Williams

of Printing House Craftsmen who visited the Champion mills. The Craftsmen left St. Louis in three Pullman cars on a Friday night. The following morning a diner was attached at Cincinnati, and breakfast was served en route to the mills.

Each group of Craftsmen was provided with a guide well qualified to describe papermaking equipment and answer all questions, and the entire day was spent in inspecting the mills. Luncheon was served at noon in the mills cafeteria, which provides a warm noontime meal for thousands of employes. In the evening a banquet was tendered the visitors at the Hamilton Country Club, and after a thoroughly enjoyable evening the Craftsmen boarded their train for St. Louis. The trip was satisfyingly enlightening as to the important steps in papermaking, and the St. Louis group expressed its warm appreciation of the courtesies extended by the Champion Coated Paper Company.

Kansas, Missouri, Oklahoma, Arkansas, Texas, Louisiana, southern Illinois, southern New Mexico, and certain sections of Tennessee, Kentucky, and Indiana.

Textype, a New Linotype Face for Magazine Use

The Mergenthaler Linotype Company has brought out Linotype Textype, a new body face especially adapted for magazine

This is a specimen of 10 Point Linotype Textype, a new body face for magazines, in combination with *Textype Italic* or **Bold** Face No. 2.

text. Fine lines have been eliminated; serifs have smoothly rounded contours, and the type possesses clean, open counters, with sufficient light within the letters to provide exceptional legibility. The height

dar, has been concluded. A preliminary canvass of the balloting discloses a majority in favor of such a change, to be effected through international conferences in which the United States shall participate. However, each of the three questions voted on by the members failed to carry by a twothirds majority, which is required in order to commit the national organization on any question, and thus no official approval can be expressed by this group. Proponents of calendar change may reasonably construe the favorable majority vote on this question as a definite achievement even though the voting regulations prevent any formal approval of the project.

Estimating School Established by Chicago Printers

The Master Printers' Federation of Chicago has established an estimating school to provide reliable instruction about this

important subject. The course is made available to employes of Chicago printers and to any others who may wish to enrol. The work consists of about twenty-five lessons covering the fundamentals of estimating, and it is planned that students taking this course will be qualified to take the advanced course which will be given one year later, in the fall and winter of 1930-31. This year's estimating course was started on Monday, November 4.

A New Film on the Art of Photoengraving

Each month brings to light some new and living example of what is meant by the motto of the International Association of Printing House Craftsmen, "Share Your Knowledge." This time the example is Ed. J. Schon, progressive photoengraver and a member of the Portland (Ore.) club, who has just finished a home-made motion-picture film on engraving, and is dedicating it to his fellow-Craftsmen.

All artwork, titles, and photography were done in the plant of the Peterson-Schon Engraving Company by its own personnel. Working during spare time it took the men four months to complete this 1,500 feet of film. One is taken through a modern engraving plant, and the picture clears up numerous questions about engravings, shows how zinc etchings and copper halftones are produced, unfolds mysteries of Ben Day work, develops a negative before one's very eyes, and shows other interesting operations.

The first showing of the film was reserved for the Portland club, for which it was especially made, but now it is to be loaned to other clubs. Two clubs have already made application for it, and others are welcome to make application for the use of this picture in their turn.

New Craftsmen Club Organized in Vancouver

Another live club has been added to the great international family of Printing House Craftsmen. The Vancouver (B.C.) group is the fourth club outside of the territory of the United States. Members from the Seattle and Spokane clubs have been working for some time to perfect an organization of the leaders in the industry in Vancouver, and in October an enthusiastic meeting was held at which twentyeight men signed the charter. Members expect that a total of fifty names will be placed on the document before it is sent to international headquarters for acceptance. The Pacific Coast Craftsmen are an energetic and enthusiastic lot of workers. Of the five new clubs organized during the past twelve months four have been in the territory of the Pacific Coast Society, a subdivision of the International Association of Printing House Craftsmen.

Harvey D. Best Visits Brazil

Harvey D. Best, president of the Lanston Monotype Machine Company, is on a trip to Brazil and other South American countries for the purpose of visiting Lanston plants located in that territory.

Audit Bureau Established by New Jersey Publishers

The New Jersey Press Association has established a bureau of circulation audit for the benefit of New Jersey publishers.



CHARLES W. B. LANE

This bureau is said to follow very closely the standards and regulations of the Audit Bureau of Circulations. Charles W. B. Lane, the general manager of the Palisade Palisadian, who was elected president of the bureau for a term of two years, states that it will serve somewhat as a training school for A. B. C. membership and will also furnish the audit service needed by the smaller New Jersey newspapers. The first audit period is to start in April, 1930, and terminate in September of that year.

Philadelphia Printers Visit the A. T. F. Company Plant

Over forty Philadelphia printers enjoyed a trip through the Jersey City plant of the American Type Founders Company early in November. Otto E. Zimmer, manager of the Philadelphia branch of the American Type Founders Company, arranged the expedition, and the party was welcomed at the plant by President Joseph F. Gillick and other company executives.

One of the first points of interest visited was the Typographic Library and Museum, of which Henry Lewis Bullen,

the editor of the Collectanea Typographica department of THE INLAND PRINTER, is librarian. Many of the visitors expressed a desire to spend an entire day examining these historical treasures on their next trip to Jersey City. In the various departments of the plant the manufacturing of type was demonstrated in all its phases for the guests, and many of them gained a clearer insight into the processes which turn out type of such uniformly fine quality.

At noon a luncheon was served for the visiting printers in the executives' diningroom. With Mr. Gillick at the speakers' table were Robert E. Hoeflich, president of the Philadelphia Typothetae; William F. Fell, dean of Philadelphia's printers, and William Sharpless, the delegation's unofficial speaker. At this table were also two special guests-E. F. Eilert, past president of the New York Employing Printers Association, and John Clyde Oswald, the managing director of that organizationboth of whom had come down especially for this occasion. The speeches were brief, the luncheon was of the kind one remembers pleasurably, and good friendship was the dominant keynote.

The Philadelphia delegation entrained late in the afternoon, equipped with valuable typemaking information and with the warmest remembrance of the sincere cordiality with which President Gillick and his executives had played hosts.

Death of Albert A. Stone

Albert Aunspaugh Stone, president of the Stone Printing and Manufacturing Company, Roanoke, Virginia, died late in October at the age of sixty-one years. He had been at the head of this firm for over eleven years, and was known for his work in local and national printing activities.

Wehmhoff Is Technical Director at Government Plant

Public Printer George H. Carter has recently announced the appointment of Byron L. Wehmhoff, of Tacoma, Washington, as technical director in charge of the Division of Tests and Technical Control of the Government Printing Office. Mr. Wehmhoff entered service with the G. P. O. as an associate chemist in 1925, and in 1928 was promoted to the position of assistant technical director.

Death of John Kyle

John Kyle, superintendent of the private printing plant of the World's Medical Dispensary, and one of the organizers of the International Association of Printing House Craftsmen, died recently in Buffalo, New York, at the age of sixty-three. Mr. Kyle, who was considered an expert on pressroom problems, was widely known throughout the industry. He was the first person to be chosen for the office

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Typographic Scoreboard

December, 1929

Subject: The Saturday Evening Post

Issues for October 26 and November 17 (178 full-page advertisements)

Dodoni
(Regular [M], 34; Bold [M], 12; Book [T], 10) Garamond (T)
Garamond (T)
(Regular, 32; Bold, 16)
Caslon (T) (Regular, 18; Bold, 4)
Futura (M) Goudy (T) (A. T. F.)
Goudy (1) (A. 1. F.)
Kabel (M)
(Regular, 4; Light, 2) Scotch Roman (T)
Cloister (T)
Cloister (T)
Kennerley (T)
Bookman (T)
Franklin Gothic (M)
Eve (M) (Heavy, 2; Light, 1)
(Heavy, 2; Light, 1)
Cooper Old Style (1)
Goudy Bold, Monotype (T)
Della Robbia (T)
Cheltenham Wide (T)
Nicholas Cochin (M)
Century Expanded (T)
Goudy Modern (T)
Bernhard Roman Bold (M)
Hand-lettered *T—traditional; **M—modernistic.
Ads set in traditional types 10
Ads set in modernistic types 6
(Two hand-lettered advertisements no
considered here.)
Of the 107 advertisements credited t
traditional type faces the display of 13 wa
set in faces considered modernistic.
Weight of Type
Ads set in light-face 8
Ads set in bold-face 83
Ads set in faces of medium tone.
(Two hand-lettered advertisements no considered here.)
Style of Layout
Conventional
Moderately modernistic 34
Pronouncedly modernistic
Illustrations
Conventional
Moderately modernistic 32
Pronouncedly modernistic 10
General Effect (all-inclusive)
Pronouncedly modernistic 13

The fact that more advertisements

are credited to modernistic influence

Type Faces Employed

under this head than under "Style of Layout" and "Illustrations" is, of course, due to the influence of type. However, it should be remembered that some advertisements set in type rated as modernistic are included in the "Conventional" group, type, in its relation to other factors, having a minor influence. To be explicit, where conventional illustration and layout dominate the advertisement is classified as conventional, though the type may be one of the less extreme modernistic styles. On the other side, if display type, layout, or illustration is modernistic and the text is set in a traditional face the advertisement is designated as being modernistic.

In comparison with the analysis of the August 17 issue of The Saturday Evening Post made in THE INLAND PRINTER for September, no striking change in trend is indicated by this one of two reasonably close issues. Probably the most interesting is the gain registered by Garamond in the race for top honors with Bodoni. If the ratio existing between the two in the August issue were maintained there would have to be 56 advertisements set in Bodoni in the two issues covered in this analysis, whereas there are but 46. In this comparison, and for obvious reasons, neither the "Book" version of Bodoni nor the bold member of the Garamond family is included.

Six of the 78 advertisements in the August 17 issue of the Post featured the gothics which are now enjoying something of a run. As, to maintain that ratio, it would only be necessary for Kabel, Futura, and the venerable Franklin Gothic to be used in about 14 of the 176 advertisements here analyzed, the total of 17 indicates a slight increase in favor. Caslon Old Style, it will be seen, just about holds its own in this race of the type faces.

The analysis of the August 17 issue showed 39, or just 50 per cent, of the advertisements set in three type faces—Bodoni, Garamond, and Caslon—which head the list. In the two issues here analyzed the three were used for a trifle less than 55 per cent of the advertisements that were examined.

of first vice-president in the international association, and he held that position for two years. He helped organize and became the first president of the Philadelphia Club of Printing House Craftsmen, later served as president of the New York Craftsmen's Club, and during last year he was a member of the board of directors of the Buffalo Craftsmen's Club.

Public Printer Carter Is Guest at S. T. A. Luncheon

Public Printer George H. Carter, head of the Government Printing Office, Washington, D. C., was the guest of honor at the November 12 luncheon of the Society of Typographic Arts, Chicago. Mr. Carter presented an interesting picture of the work being done in the Government plant, especially stressing the importance of the apprenticeship program now in operation, by which competent printers are developed from untrained young men within a relatively limited period of time. The message delivered by this Government printing executive was thoroughly enjoyed by all of the S. T. A. members, and the meeting marked a high level in the organization's series of enjoyable gatherings.

Ink Firm Offers Radio Program

Gaetjens, Berger & Wirth, Incorporated, printing-ink company of 58 Columbia Heights, Brooklyn, New York, has announced its presentation of radio programs on Mondays, Wednesdays, Thursdays, and Saturdays for its friends and customers. Station WLTH, "The Voice of Brooklyn," is the transmitting station to be used, and it operates on a wave length of 214 meters, 1,400 kilocycles.

W. R. Ashe Succeeds J. A. Royer With New York Group

William R. Ashe, the editor of the Cost and Method department of The Inland Printer, and until recently serving the Southern Master Printers' Federation as cost-accounting expert, has been appointed manager of the Accounting and Costing Bureau of the New York Employing Printers Association. Mr. Ashe succeeds J. A. Royer, who has been appointed head of the cost-accounting bureau run by the American Paint and Varnish Association.

M. A. S. A. President's Cup Won by Kingsbury Company

The President's Cup of the Mail Advertising Service Association, offered each year for the best mail-advertising campaign, with letters as a basis, prepared by a member of the association for a client, has been awarded this year to Newell C. Kingsbury & Company, New York City. The award was made for the campaign executed for The Wall Street Journal.

Chicago Scale Increased; Decide on Forty-Hour Week for 1931

The Franklin Association of Chicago and Chicago Typographical Union No. 16 announce the signing of a new contract which became effective on November 1, 1929. This contract increases the basic wage scale \$3.00 a week for day workers, bringing it to \$57 for a week of forty-four hours, and raises the scale \$2.00 a week for night workers, making their wage \$60 for a forty-hour week.

The contract provides three different periods in which the forty-hour week is to be in effect for both day and night employes. The first and second of these periods apply respectively in the summer months of 1931 and 1932, while the third runs for a duration of eighteen months to the expiration of the contract on September 30, 1934. The schedule of dates and number of hours agreed on is as follows:

November 1, 1929, to May 31, 1931 . . 44 hours June 1, 1931, to August 31, 1931 . . . 40 hours September 1, 1931, to May 31, 1932 . . 44 hours June 1, 1932, to August 31, 1932 . . . 40 hours September 1, 1932, to March 31, 1933 . 44 hours April 1, 1933, to September 30, 1934

(when this contract expires) 40 hours

Trist Leaves Pantone Company

A. Ronald Trist, managing director of Pantone Processes, Limited, Alperton, England, has severed his connection with that company. It is stated that Mr. Trist has recently completed a group of patented inventions covering the application of pantone for high-speed newspaper printing and his resignation is said to have been occasioned by a difference of opinion between Mr. Trist and the company's board of directors as to the efficacy of certain policies used in marketing these inventions.

Efforts Made to Deodorize or Perfume Printing Inks

Research in the deodorizing or perfuming of printing inks to eliminate or conceal the fishy odor of the varnish has been carried on by Givaudan-Delawanna, Incorporated, New York City, for a period of about six months, according to recent reports, and it is stated that inks thus treated are now being used to a limited extent in certain types of printing. The conclusions arrived at are (1) that such treatment is entirely feasible and (2) that the additional cost is slight, but (3) that a number of technical difficulties still remain to be solved by the chemists.

Elimination of the odor by means of deodorants has not proved very successful, and primary attention has recently been concentrated on methods and materials for concealing the odor of varnish with a more pleasant odor. While a number of satisfactory covering odors have been found, most of them will not last

long enough in service to cover the varnish odor and also the odor of coated paper upon which this ink has been used. A few of the compounds did serve their purpose for several weeks, and so may be considered partially successful. These were able to suppress ink odors in the pressroom and thus helped to improve conditions at



singing on your back fence at night can attract attention! but it can't create a favorable impression—that is a job for fine printing!

From a blotter by Frank McCaffrey, Seattle, Washington

that point. Compounds have been developed for use directly in the ink fountain, and pressmen are showing an increasing interest in this subject. The Givaudan-Delawanna Company is continuing its research activities along the lines indicated.

A. T. F. Company Brings Out New Bernhard Type Faces

Two new type faces, Bernhard Fashion Types and Bernhard Gothic Light, have been made by the American Type Founders Company and are now available. As

The Inland Printer is a The Inland Printer is a

will be noted in the specimen lines reproduced with this item, each of the new faces has been designed by Lucien Bernhard with careful regard for the popular features of the more legible sans-serif faces, and these new faces will find favor for many classes of fine printing. They are available in popular sizes.

Printing and Publishing Second Ranking Industry in Chicago

A recent issue of Galley Proof, the association paper of the Master Printers' Federation of Chicago, states that the printing and publishing industry in 1927 ranked second among Chicago's twenty leading industries. The important paragraphs of this article read as follows:

The headquarters office [of the federation] has recently received from the Association of Commerce statistics which list all of the leading industries in Chicago, giving details showing the number of establishments, number of wage-earners, wages paid, cost of materials, and value of products.

It is interesting to note that the printing and publishing industry of Chicago reported products valued at \$298,117,896 in 1927, it being exceeded only by the slaughtering and meatpacking industry, the value of whose products

exceeded only by the saugntering and meatpacking industry, the value of whose products in 1927 was \$557,607,956.

When we consider the graphic-arts industry of Chicago, which includes printing and its related industries, we find the value of products to be \$363,929,631 and the number of wageearners 41,008, exceeding the meat-packing industry, which in 1927 employed 25,115 people.

Death of "Tay Pay" O'Connor, Famous Irish Journalist

Thomas P. O'Connor, internationally famed journalist, Irish Nationalist, and "father of the House of Commons," and known around the world as "Tay Pay" O'Connor, died at his home in London on November 18 at the age of eighty-one years. He was born at Athlone, Ireland, on October 5, 1848. At the age of eighteen, after having secured a degree with highest honors at Queen's College, Galway, he undertook his first journalistic venture as a reporter on Saunders' News Letter, published at Dublin. Having acquired three years of experience, "Tay Pay" went to London as a sub-editor on the London Daily Telegraph, and later he served in a similar position in the London office of the New York Herald.

O'Connor's first book, a biography of Disraeli, was written at a time when ill health had put him out of work and he was in serious straits. However, the book was received enthusiastically, and was but the start of a considerable number of writings on biography and political history.

Although he was elected to Parliament for Galway in 1880, and attained recognition for his able sponsorship of the Irish Nationalist cause, "Tay Pay" never relaxed his activities in the field of journalism. He established the Star, and after serving as its publisher and editor for a period he sold this publication and then founded the Sun and Weekly Sun, which he published for several years. Later he founded the weekly, Mostly About People, but his best-known publication was T. P.'s Weekly, which he continued to publish in recent years until ill health forced him to suspend it. From 1910

through 1915 O'Connor was retained as a special writer and foreign correspondent for the Chicago *Tribune*.

Gustafson Is Made a Member of E.B.A. Education Committee

The announcement is made that Prof. David Gustafson, of the Department of Printing, Carnegie Institute of Technology, has been elected to honorary membership in the Employing Bookbinders of America, and has been appointed a member of the education committee. The other members of this committee are: chairman, E. W. Palmer, Kingsport Press, Kingsport, Tennessee; Frank M. Barnard, F. J. Barnard & Company, Incorporated, Boston; W. Elmo Reavis, of Pacific Library Binding Company, Los Angeles, and Otto W. Fuhrmann, director, the Division of Graphic Arts, New York University.

S. T. A. Course on Fine Printing

The Society of Typographic Arts, Chicago, on November 4 began the first half of its series of lectures on "The Fundamentals of Fine Printing," meetings being held at Newberry Library, 60 West Walton Place. The lectures which conclude the first half of the series in December are as follows: December 2, "Composition and Fine Printing," and December 9, "Presswork and Fine Printing." The final half of this lecture course starts on January 6, and lecture topics will be announced later.

Switzerland Edition Issued by German Publication

The December issue of Archiv für Buchgewerbe und Gebrauchsgraphik, published by the Deutscher Buchgewerbeverein, Leipsic, is to appear as a special Switzerland edition. This number was typographically supervised by Walter Cyliax, well-known typographer of Zurich, and edited by Walter Kern, and the printer was Fretz Brothers, Limited, of the same city. The issue is intended to present as significant perspective of the graphic-arts productions of Switzerland. Among contributors are Dr. J. Gantner, Johannes Itten, Dr. Paul Schaffner, Dr. W. Kienzle, Walter Cyliax, and Walter Kern.

Advertising-Promotion Contest Is Scheduled by N. E. A.

Herman Roe, the field director of the National Editorial Association, makes preliminary announcement of an advertising-promotion contest to be carried on by the association. This contest will be staged for the purpose of stimulating the intelligent use of cut services and to encourage publishers in planning advertising campaigns for their local mechants. The award for the winner is being donated by the Mergenthaler Linotype Company.

Newspapers entering the contest must submit tearsheets showing a campaign of not less than four advertisements which was sold to an advertiser who had not used the paper within three months. The advertisements may have been taken in whole or in part from an advertising-cut service. A letter from the publisher describing the preparation and sale of the campaign, and

a statement from the advertiser expressing

his reaction to the campaign and its results, must accompany the campaign. The judges will mark the entries on the basis of 40 per cent for preparation and sale of campaign, 40 per cent for typography, and 20 per cent for results as shown by merchant's letter. Entries will be received up to March 1, 1930, and every campaign submitted in this contest must have been completed by that date.

Washington Conference Considers Ways of Improving Postal Service

AYS and means of improving the service rendered by the United States Post Office Department were discussed at a conference called by Postmaster General Walter F. Brown and held at Washington, D. C., November 11, 12, and 13. American business interests—companies using large amounts of mail, business and trade associations, and publications—were represented by a total of seventy delegates, while Postmaster General Brown had in attendance his assistant postmasters general and their assistants to contribute to the discussions and benefit by ideas that might be presented.

In his opening address Mr. Brown settled one point to the relief of many of the delegates. "The department," he said, "favors a continued use of business-reply cards and envelopes in order that their advantages and disadvantages may be developed and studied." Thus business firms may rest assured that this new and novel feature of postal service, which most users claim to be of indispensable value, will be given an exhaustive trial before any move to abolish it is attempted. The ensuing discussion of business-reply cards and envelopes disclosed a marked preponderance of opinion in favor of this service.

Following Mr. Brown's address, Third Assistant Postmaster General Frederic A. Tilton took charge as chairman of the conference, as most of the problems under discussion concerned his bureau. Among the subjects considered were: Businessreply cards and envelopes; minimum number of pieces of non-metered first-class matter acceptable for permit mailing; separation by mailer as to cities and states of bulk mailings of third-class matter at reduced rates; permissible enclosures with merchandise, books, and any other matter mailed at less than the first-class rate; questions on mailing of newspapers and periodicals as second-class matter, etc.

One of the most important suggestions of the entire conference was concentrated in a resolution placed before the delegates in session and approved by them. Summarized, this resolution recommends that the postmaster general adopt the docket sys-

tem of hearings—so effectively employed by the Interstate Commerce Commission —for getting evidence from all interested parties before establishing new regulations or modifying or repealing those already in use. In other words, such a system would protect users against damage through regulations of which they had no knowledge.

The chief purpose of the conference was to consider the postal problems and make provision for concrete action toward improvement. With this in mind, the conference selected four committees to study the four classes of problems presented and work out practical solutions in coöperation with the postal officials, the chairman of each committee also to serve on a joint combined committee to consider the postal regulations as a whole. The personnel of these committees is as follows:

First-Class Mail.—Chairman, James S. Wiley, Bureau of Envelope Manufacturers, New York City; David R. Rutter, DuPont Company, Wilmington, Delaware; I. I. Royse, Ralston Purina Company, St. Louis; William I. Denning, National Publishers Association, Washington, D. C.; L. J. Raymond, Dickie-Raymond, Incorporated, Boston; W. P. Woodall, McGraw-Hill Company, New York City; R. W. Freeman, Delane Brown, Incorporated, Baltimore.

Second-Class Mail.—Chairman, A. C. Pearson, United Business Publishers, Incorporated, New York City; Urey Woodson, Southern Newspaper Publishers Association, Owensboro, Kentricky, T. D. Harmon, Agricultural Publ.

Second-Class Mail.—Chairman, A. C. Pearson, United Business Publishers, Incorporated, New York City; Urey Woodson, Southern Newspaper Publishers Association, Owensboro, Kentucky; T. D. Harmon, Agricultural Publishers Association, Pittsburgh; John C. Harris, Inland Daily Press Association, Richmond, Indiana; E. H. Beavers, International Correspondence Schools, Scranton; E. W. Dresser, R. R. Donnellay, & Sons Company, Chicago.

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Donnelley & Sons Company, Chicago. Third-Class Mail.—Chairman, F. L. Pierce, Direct Mail Advertising Association, Detroit; E. K. Austin, General Motors Corporation, Detroit; Albert Mills, American Products Company, Cincinnati; John A. Smith, Jr., F. E. Davis Fish Company, Gloucester, Massachusetts; G. C. Lucas, National Publishers Association, New York City; Homer J. Buckley, Buckley, Dement & Company, Chicago; W. S. Oberfelder, Walter Field Company, Chicago. Fourth-Class Mail.—Chairman, C. A. Bethge,

Fourth-Class Mail.—Chairman, C. A. Bethge, Chicago Mail Order Company, Chicago; David Burpee, W. Atlee Burpee Company, Philadelphia; Louis S. Schwartz, Bauner Taylor & Company, Chicago; L. E. Muntwyler, Montgomery Ward & Company, Chicago; A. B. Schmidt, Sears Roebuck & Company, Chicago; Chester Gray, American Farm Bureau Federation, of Washington, D. C.; J. E. Wilson, Larkin Company, Incorporated, Buffalo, New York.

Passing of Roy F. Williams

Roy Francis Williams, the founder and president of the Williams Printing Company, Nashville, Tennessee, died on October 26 at the age of forty-six years. He was widely known for his constructive activities for the benefit of the printing in dustry both in Nashville and throughout the South. Mr. Williams was a past president of the Nashville Printers' Club and the Southern Master Printers Federation.

Correcting a Wrong Impression

A quoted item in the November issue states that "it is understood" that errors found in THE INLAND PRINTER entitle the finder to a year's subscription without charge. A footnote explaining that this offer, if it ever existed, has not been in force within the memory of anyone now on our staff, was inadvertently omitted. And, for the guidance of those who take as a literal fact what the writer of the quoted item stated he "understood," no such offer exists. We strive for perfection, and mighty few proofreading errors occur, but sometimes one does slip through. Our main obligation, of course, is to present editorial material which the printer can apply to his problems with benefit, and every effort has been and shall be made toward equally high proofreading standards.

Kaster With Duplex Printing Press Company

John Kaster, newspaper mechanical expert, has become affiliated with the Duplex Printing Press Company, of Battle Creek, Michigan. Mr. Kaster has had valuable experience in organizing and supervising mechanical departments, both in this country and in South America, and for several years just past has served as mechanical superintendent with the Tampa Times.

Charles Francis Again Honored

Honors are again being heaped upon Charles Francis, widely known as the dean of American printers, who has probably been accorded more of such honors than any other employing printer. At its recent convention in Seattle the International Typographical Union created its first honorary membership, Charles Francis being the recipient of this honor. About forty years ago Mr. Francis was made an honorary member of the Louisville Typographical Union, and on the occasion of his seventieth birthday this leader was made honorary member of the International Printing Pressmen's and Assistants' Union. The Proof, a house-organ published at Wellington, New Zealand, comments thus on Mr. Francis: "It is not as a successful printer but as a lover of his fellow-men that Charles Francis came to be honored throughout the world." Public

opinion on Charles Francis is pleasingly unanimous; and it is most satisfying to see this leader of the printing industry receive the credit and honor he so thoroughly deserves because of his leadership.

Death of E. E. Bartlett

Edgar Elliott Bartlett, president of the Rockford Newspapers, Incorporated, of Rockford, Illinois, died at Miami, Florida, on November 11 at the age of seventytwo. Mr. Bartlett organized and served as the first president of the Illinois Daily Newspaper Association, and was a member of the American Newspaper Publishers' Association and the Associated Press. His company publishes the Morning Star and the Register-Gazette, both of which are Rockford newspapers.

Lanston Making Matrices for Lower-Case Broadway

The Lanston Monotype Machine Company has recently completed the making of matrices for casting a lower-case for the Broadway series in all sizes from twelve-to thirty-six point. A specimen line presenting the twelve-point Broadway in the

Lower Case

capitals and lower-case is reproduced herewith. The Broadway type series can be cast on both the Monotype Typecaster and on the Monotype Thompson. The Monotype company believes that the addition of a lower-case to this very popular series will broaden its usefulness and thereby assist materially in maintaining it in favor.

Progress in Printing With Water-Color Inks

ESTRICTIONS and limitations which a year or so ago prohibited all but a comparatively few printers from using water-color inks have to a large extent been overcome. Months after a few, with outstanding craftsmanship and by experiments involving the expenditure of much time, energy, and money, had done commendable work in printing ordinary plates with water-color inks, the general impression was that such work was impossible except with hand-engraved rubber plates. The very nature of such plates, particularly the method of making them, limits design as to fine detail; they also require workmen having an aptitude and a degree of special skill not found in the general run of the printing or engraving plants. Except for the simplest block designs, cutting of the plates is naturally more costly than making of zinc etchings.

It was apparent, therefore, that many would seek to achieve water-color printing with photoengraved plates.

Readers of THE INLAND PRINTER may recall an item, on page 106 of the September issue, in which the Commanday-Roth Company of New York City disclosed how the aversion of zinc plates to water inks had been overcome by the concern's production manager, who treated regularly finished zinc plates with a slight acid bite. The idea was to roughen the surface so that the water-color inks would lay on evenly and be correspondingly evenly applied to the paper. In the November issue (page 114) a letter from Hobart N. Durham, New York City, was printed, in which he stated that that method was his invention and was protected by a patent pending. Whatever control Mr. Durham may have or obtain over the method disclosed by the Commanday-Roth Company, THE INLAND PRINTER cannot, of course, state. That is a matter for the patent office

to decide, and then, perhaps, for the courts. However, a markedly extensive amount of printing with water-color inks is now being done from regulation zinc etchings, electrotypes, etc. The inkmaker, in fact, has been experimenting, with good results.

While at the meeting of the Printing Industries Division of the American Society of Mechanical Engineers at Pittsburgh, the representative of The Inland Printer called upon Edwin H. Stuart, advertising typographer, who, as everyone is aware who knows him, is up and coming all the time. Showing a cover design for a coming issue of his *Typo Graphic*, Stuart said he was going to print it with water inks. Asked what "process" he employed, Stuart said, "Just the regular zincs." The question "Where do you get your inks?" brought the response "From the Braden Sutphin Ink Company of Cleveland."

The Braden Sutphin company has recently given much special attention to the water inks, specializing in this field in which volume in comparison with that of oil inks is, of course, small. In offering a line of water-color inks formulated with the object in view of bringing the qualities inherent in them to printers who must use zinc plates, or prefer to, and certain plate and roller washes, this company has rendered a service deserving mention.

In adapting nickeltypes, electros, zincs, etc., to water inks, the company supplies a solution with which the cuts are first washed. Composition rollers treated with a coating solution, also supplied by the company, may be used, and likewise Ideal and rubber rollers which are customarily used for water-color printing.

The company has interesting literature on water-color printing, as well as specimens, for distribution to those interested. The firm's address is 1736 East Twentysecond Street, Cleveland, Ohio.

Should Printers Contribute Advertising to Motor-Car Agencies or Tire Dealers?

By WILLIS PARKER

NY printer who uses the most valuable advertising space on his automobile or his company motor truck for advertising a tire dealer, a batteryman, an oil company, or an automobile agency deserves no sympathy when he complains about business conditions. What space? The space on the tire cover on the spare tire affixed to the rear or side of his car or truck.

We scarcely find a printer who does not have an automobile. Most of them have spare tires, and most of these spares are protected from the weather by tire covers. And, believe it or not, an investigation will disclose that the majority of the tire covers carry advertisements of concerns in the automotive business, instead of telling the world about printers.

Recently we made such a survey in Denver, just to see to what extent printers were "falling" for the free-tire-cover scheme of the automotive and allied industries. Practically all printers had "fallen" for it; there were only a few exceptions. Perhaps there were others whom we did not discover, but the exceptions we did note will serve to illustrate the thought we seek to present. On one full drum cover was this message:

THE J. H. HINCKE PRINTING COMPANY
Commercial
Printers
Phone, Tabor 0348
1942 WELTON STREET

Wherever the automobile bearing that advertisement was seen it presented the firm name, nature of business, telephone number, and street address to all who approached the car from the rear. It is a complete business card; everything is there.

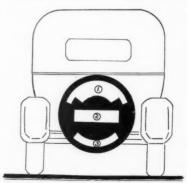
Then we noted another car bearing this simple message on the upper edge of an ordinary tire cover: KISTLER HAS IT. While this message does not disclose the fact that Kistler's is a Denver printing and stationery establishment, nor does it give the street address and telephone number, yet it keeps the name "Kistler" before the public at all times, and, if the reader does not know what sort of an establishment it represents, it arouses a certain amount of curiosity as to what Kistler has. Inquiries may be made with the result that the inquirer is more than ordinarily impressed with the firm name. However, Kistler's has been established in Denver for many years and is generally known by the Denver public. The aforementioned slogan has been in use for years, and, on the tire cover of the automobile, it ties up with the other forms of advertising and increases their effectiveness.

A printer at Greeley, Colorado, motored into Denver, and his car was parked in the center of the business district. On the full drum cover on the rear was this message:

THE McVery Printery
Distinctive
Printing
GREELEY, COLORADO

We do not imagine that this printer was in Denver for the purpose of getting business from Denver printers; probably he was there on a pleasure trip. But it shows how extensive and widespread a printer's advertisement may be. Here was a printer seventy-five miles from home. All along the highway between the two communities the spare-tire cover shouted the name of the firm and the location to all persons who approached the car from the rear. Because of the comparatively small size of Greeley he was wise to give the name of the community in which the establishment is located, for many smaller communities surround Greeley, some of which may not have printers, and the residents would be glad to know the name of a printer to consult when printing was desired.

While this is no brief in favor of the sign painters who profit from the painting of advertisements on tire covers, it is an



Sketch illustrating how an advertisement on a full drum type of tire cover on the rear of a printer's car may draw the attention of those who approach his car from the rear to it and to the message on it. Usually the message is placed in space No. 1 and the street address in No. 3. The firm's slogan, trade-mark, coat-of-arms, or some illustration may be placed in the central space identified as No. 2

admonition to printers to consider one of the best forms of motor-car advertising. It must be good or all the tire companies, oil companies, batterymen, and automobile agencies would not be so willing to buy tire covers in quantities, have their advertisements placed thereon, and distribute the tire covers free to all motorists who are willing to use them.

While it is true that it will cost the printer a few dollars to buy a plain tire cover and have the message painted on it, the cost is small in comparison with its advertising value. A full drum cover of the best quality, bearing a moderate quantity of artwork and a fair amount of lettering, will cost around seven dollars. It will last more than a year unless carelessly handled. How much of other forms of advertising can a printer get for that money?

It has been conceded by authorities on motor-truck advertising that space on the rear of the truck is far superior to space on the sides for the presentation of an advertising message, inasmuch as those approaching from the rear have a longer time in which to read the message on the rear. The same thing holds true with a message on the tire cover on the rear of an automobile, although the printer whose spare tire is carried at the side should by no means waste this chance to advertise.

You say the family might object to carrying Dad's advertisement on the rear of your sedan or coupe? You don't hear any howls against carrying the advertisement of a tire company, do you? Also, we don't blame a printer who is proud of the fact that he is driving a brand-new Packard, Buick, or even Ford, but advertising the make of the car and the name of the agency which sold it isn't helping sell more theater programs, dodgers, or wedding announcements or get new customers.

If you will reflect just a moment, Mr. Printer, you will agree that you watch the rears of automobiles and trucks ahead of you when you drive down the street or along the country road. It's only natural. Then, too, there are just enough wags in this world to make it interesting to watch for the wisecracks and unheard-of artwork they place on the rears of their cars. Everyone watches for these clever sayings; everyone reads what is on the rear of the whicle ahead. Therefore, if you are going to advertise anybody's business on the spare tire, why not advertise your own?

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

WALTER H. LEVASSEUR, of Buffalo, New York.—All the specimens you sub-mit are high grade, interesting, and very decidedly attractive indeed.

H. L. M. Kellogg, Malboro, New Hampshire.—While the likeness is not striking, your wood-cut illustration of Woodrow Wilson is interesting.

E. H. PARROTT, Baltimore.—You have done a mighty good job on the package label for the Reese Publicity Company. While the arrangement is orderly and dignified and the type faces are attrac-tive, standard forms, the item has a lot of punch because display and layout are good and the colors are effectively used

good and the colors are effectively used.

THE FARWEST LITHOGRAPH AND PRINTING
COMPANY, Seattle.—We like immensely your
folder "A New Day" announcing your facilities
for doing water-color printing. While we admire the center spread more than the front, still
the item throughout has a lot of punch and the
printing is excellent. The insert and reply card,
both of which are executed in water-color inks,
are striking and effective too. are striking and effective too.

CHARLES S. GARDINER, Florence, South Carolina.—Your blotter "Iodine" is striking. Even though it is set in a type face which we do not admire, the force and simplicity of the display and the effectiveness of the distribution of white space make it most impressive. Bringing out only one or maybe two points in display and making them really shout with liberal white space is, we are convinced, just about the surest road to really forceful typography.

THE ALLAHABAD LAW JOURNAL PRESS, Allahabad, India.—The illustration "Dadu—1544printed in colors, is interesting and is fairly well printed so far as makeready and impression are concerned. There is too great a variation in tonal value in some of the colors used, the red appearing to be far too weak, especially in relation to the gold in connec-

tion with which it appears on the four figures of the picture.

THE GRAY PRINTING COMPANY, Fostoria, Ohio.—"Say Yes" is an unusual, effective, and attractive folder well executed in every detail except one, and that is not especially important and not at all bad. We refer to the large amount of white space around the initial on page 3, and especially the shortness of the last of the lines alongside the letter. The group of type matter on this page could have been printed a little higher up to good advantage, too.

THE EGAN PRINTING COMPANY, Dallas, Texas.—Except for the type in which your name is set, especially because it is entirely out of harmony with the other type and ornament, your blotter "Tele-phone 2-1211" is quite effective. In relation to the large amount of white space in the form the type matter across the bottom is rather too crowded, and the effect would be still more improved if

MEISENHEIMER PRINTING CO. 20-340 CLINTON ST. MILWAUKEE, WIS.

Package label by John E. Cobb, Milwaukee, Wisconsin

the line "City Sales" were centered over the two lines which appear immediately below it.

ARGUS PRINTING HOUSE, Robinson, Illinois. We regret the lack of harmony existing between the initial and the light gothic face used for the text on the folder "Have Been Power-fully Busy." The item would also appear better dressed if the first three lines were squared up, especially since as arranged the variation in the length of the lines is not such as to constitute a pleasing pyramid. Of course the lines would be too short, but to make the item look right it would have been proper to reword the copy.

TELEPHONE MARKET 1613 Samuel E. Lesser Typographer representing KETTERLINUS LITHOGRAPHIC MVG COMPANY PHILADELPHIA



A business card and a package label produced by Samuel E. Lesser, of Philadelphia, Pennsylvania

GENZSCH & HEYSE, Hamburg, Germany.-We appreciate the folders anmany.—We appreciate the roles's an-nouncing your new face Olympia, which you state was designed "out of a certain mood of antagonism against the sans-serif affectation now ruling absolute al-most everywhere in Central Europe." It is an interesting novelty face which will doubtless find users, but one which we are sure will not be extensively used. The folders announcing it are good, the striking specimen pages on the inside spread of the folder "Ufa-Werbefilm" being models of effective layout.

THE LAWHEAD PRESS, Athens, Ohio. -Exceptional and impressive layout distinguishes your work. In fact, aside from the fact that in one or two instances a type face is used that in one of two instances a type face is used that we dislike, we admire the specimens you submit very much indeed. Your package label is unusually fine, characterized as it is by a thoroughly original and impressive use of rulework. Similarly impressive, if the ornamental features are a bit too prominent, is the blotter "Fine Printing," on which, considering the fact that there is little type matter, it was perfectly proper to arrange the lines on the slant.

THE SUPERIOR TYPESETTING COMPANY, To-ledo, Ohio.—Your two folders "Hell Box" and "You Should Be Interested in What Others Have Said About Your Typographer" are at-tractive and forceful. In fact the only fault we consider worth mentioning is the glut of the rule consider worth mentioning is the gift of the rule cut-offs, brackets, and star ornaments around the subhead on the second page and above the signature of the folder first mentioned. The handling otherwise is so open that the use of so much ornament at these two points, besides at least in the first instance handicapping the display, seems inconsistent to some degree.

PAUL W. STUMP, Nappanee, Indiana.-An

awkward, commonplace layout and a freak type face don't constitute real modernity. The combination is evident in your blotter "In the Modern Trend," in which, despite the brevity of the copy matter, six type faces are used, and among them there are really only two which have enough in common to work at all well together. The illegible character of the type used for the major display, and the pronounced border, get all the attention, and the message is so submerged as to be made not to count. Not more than two type faces, one for heads and the other for text, should be used for an item of the kind; they certainly should be harmonious, and a border should never be so pronounced as to be ever in the eyes and mind of a person who is trying to read the message in type.

AMERICAN TYPESETTING CORPORA-TION, Chicago.-The announcement inviting inspection of your new plant and the large brochure "Signalizing an Ex-pansion of Activities in the Domain of the Graphic Arts" are distinguished by

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WORTMAN NON · MELTABLE ROLLER

FTER years of experimentation & expenditure of considerable time and money, I am pleased to announce that I have succeeded in perfecting a printing press roller that is absolutely nonmeltable. I absolutely guar-antee this roller to function perfectly on the speediest of presses, no matter how high the heat of mid-summer. Friction does not af-fect this roller in any way. No matter what the speed the printed product will be faultless.

Specify high speed nonmeltable rollers next time when ordering new rollers. My guarantee protects you in way.

Gus WORTMAN Owner



Our Playground is a To)orld To)onder!

66 A country of green moun tains, dazzling snow-tipped peaks, of grass, of moss, and fern, which knows neither the barrenness of winter nor the brownness of summer... the land of green valley and rushing river...the charmed land of the American continent...the most restful and soothing climate in the world ... DR. WOODS HUTCHINSON 99

Frank McCaffrey & Jay J. Horst

The House of Fine Printing



WORTMAN ROLLER CO 1212 RACE STREET CINCINNATIOHIO PHONE CANAL 1619

Two interesting blotters by William Eskew, Portsmouth, Ohio, and Frank McCaffrey, Seattle. In green and black on mottled stock, the original of McCaffrey's is much more striking than this production would indicate

the highest-grade typography, layout, and papers. Impressiveness is given to the large brochure by the size, the pages being 10 3/4 by 14 1/2

inches, the interesting reproductions of old engravings from the work of early printers of note, and the large size of the handsome Italian Old Style in which the text is so exceptionally well set. Mention of the face and something of its history would have been quite proper in the colophon, where attention is called to the illustration and other features no less important.

THE HAMLET NEWS PUBLISH-ING COMPANY, Hamlet, North Carolina.—Your blotter, featured by the miniature reproduction of the upper half of the first page of your paper, is very good and ought to prove resultful. The other two are inferior typographically, the extensive text being set in the newspaper text face, a letter lacking the elements of beauty and grace so essential to displaywork, and with display in commonplace and unattractive types, Cheltenham Bold and Parsons. The display is too weak in relation to the text, especially in the one entitled "Time Changes All Things," and so the items are not impressive. Force is a result of contrast, and in type this impor-tant contrast is to be achieved by

having the displayed lines set in sizes of type decidedly larger than the text matter. And, finally, attractive type is the certain foundation

of really attractive printing.

sylvania.—You do a high grade of dignified, attractive, effective—in short, sensible—typography, and your pressmen carry on in a way that is wholly in keeping. It is always a pleasure to look over the specimens you so kindly send us, but the work is so uniformly excellent that there is little, aside from admitting that it is, that we can possibly say. The title page of the unusually excellent catalog of the York Collegiate Institute seems overbalanced at the top, and the lines, especially those of the main upper group, are rather too closely spaced. By opening them up the lines would naturally be thrown lower, hence the two faults, not serious ones at all, would be overcome while correcting one. We do would be overcome while correcting one. We do not care particularly for the rules under the running heads or the band of ornament at the top of each major division in the pages of text, but the book is so far ahead of the usual run of items of the kind as to make it seem wrong to mention these points. The cover of the Chamber of Commerce annual report is an unusually fine example of first-class work

THE MAPLE PRESS COMPANY, York, Penn-

BETZER COMPANY, Lincoln, Nebraska.—The artwork and layout of your folder "Putting Across Sales" are very good, but the piece is weakened materially by the two display types used, which are neither clear nor attractive. The limited use of picturesque and novel type faces serves a practical purpose in what would otherwise be plain type composition; but where there is illustration or decorative features, as in this instance, which serve the purpose of compelling attention, plainer, more readable, and more attractive types should be used. That is true especially when the novel type styles are out of key with the style of the illustrations and ornamen-tation. A further fault with the folder is the tation. A further fault with the folder is the fact that the bold-face display types referred to above clash seriously with the light Artcraft which is used for two units of display on the inside spread. The letterhead design used for the circular letter "People Want to Know Why They Should Buy" is of interesting and effective makeup. The line running up and down the page between rules at the left margin is an original treatment; it is unusually strong in the important factor of attention value.

HOWARD VAN SCIVER, Jacksonville, Florida. Having seen much of your work in years gone by, it is a double pleasure to examine the numerous specimens you recently submitted and find



METCALF-LITTLE , INCORPORATED

Folder spread by Metcalf-Little, Incorporated, San Francisco. This unusual and distinctive piece was originally printed in light yellow-green and black on white paper stock

you still hitting on all six. You have a knack for taking the ordinary, every-day forms and, with type and accessories only, giving them an effect of forceful distinction sans anything the least eccentric or inartistic. Although in one or two instances appears an ornament or two more than we consider desirable, and lines are too closely spaced in a couple of others, the excelence of other features is such as to make these points seem trivial. We do not like the initial as used on the cover of the booklet "Social Evenings for Lodge Entertainments," it being too coarse in design to work well with the Caslon, with which it is also inharmonious. The same style of initial on the card "The Opportunity of a Lifetime Seldom Comes Heralded by a Jazz Band" is even more inconsistent with the modernistic face employed. An especially attractive item is the blotter "Send It on Wings of Speed via Air Mail," which, although set in conservative type faces, has a mighty punch as a result of the illustration, the rule bands in red and blue, and the general layout.

VICTOR BRESSLER, Baltimore.—The general idea for the stationery of the Trojan Club is good, though the end pieces of the tint panel should be closer to the large center one over which the type is printed in a deeper shade of the green. Letter-spacing the address line to square up with the name is bad, particularly since so much space had to be put between letters. The effect especially since the dash be-tween is not full measure, would have been better with the line of just natural length and furthermore if the dash were omitted altogether. As you probably surmise, the type of the name line is one we do not admire in the least, and this face, by the way, along with other eccentric type faces which were used considerably more widely a year ago than now, is rapidly losing ground. Many of those who a year and two years ago were championing the freak faces have deserted them for the several new gothics, which are infinitely better, being both more legible and more in keeping with real modernism. There is the advantage, too, that these gothics are true examples of an established form of letter but given more grace than the older gothics.

THE SKELTON PRINTING COMPANY, Pontiac, Michigan.—"Pioneering the Highways Across Fenceless Skies" is a neat piece of work. We feel, however, that the heading is too insignificant, even though the piece is in the nature of a testimonial, where dignity must be evident. By making the border wider and deeper by just one unit the text matter could have been set in longer lines and less space taken up in depth to

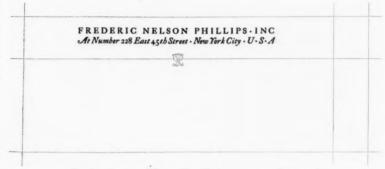
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William Fox, the motion picture producer, said recently that the movies would have driven the country to Prohibition in a few years. If the saloons were open many people would certainly welcome the competition.

The Kennedy-ten Bosch Company

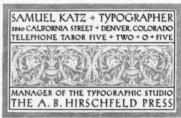
SANSOME STREET AND BROADWAY SAN FRANCISCO TELEPHONE DAVENPORT 0522

Blotter by Haywood H. Hunt, San Francisco



Envelope by the well-known New York City typographer named

provide for the larger heading suggested. We regret the use of the three small lines of Copperplate Gothic in the lower right-hand corner, also the fact that Cloister, Kennerley, or some other face more in keeping with the Poliphilus in which the text is set, was not used instead of Caslon for the heading. A border of the character employed is improved both as to unity and finish when a light rule follows it around the page inside or both inside and outside. If a rule is used on one side only, the effect is better when it is inside rather than outside. The orange might well have been a little stronger, although the general effect is very pleasing. The suggestion is made particularly because the color is weak for the initials in the heading, which, we believe, in view of the fact that the wide



In buff, pale blue, and black, the original of this business card by Samuel Katz, Denver, Colorado, is most charming

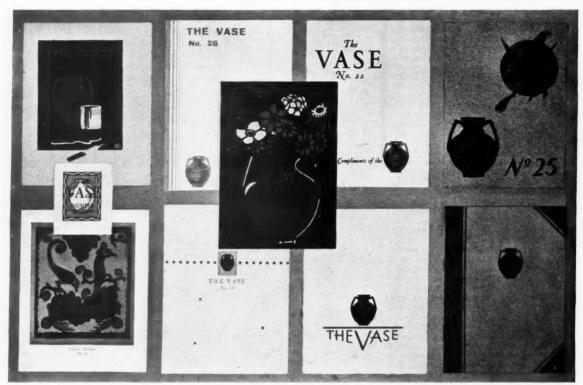
border provides such a large amount of color, should have been printed in the same color as the rest of the letters of the head.

GEORGE T. VISHERS, Chicago.—"Backed by the Ideals and Resources of a Dominant Organization" is nicely arranged and displayed, the orderly appearance going far toward making it appear inviting and readable. More stylish type for the text matter, which is too closely line-spaced and too widely word-spaced, would result in considerable improvement. Space could have been gained for opening up between the lines by setting the lines of reading matter a pica longer, as there is now too much space between the columns, more than between the border and type at the outside, in fact, which should not be the case. Better just white space between the columns, too, than the hairline rule topped with a small triangular ornament. Additional space would be gained by a rearrangement of the signature to take up less space in depth and more in width, as the gaps of white space in the lower corners are too large. The numbered paragraphs would have looked better if paragraph 7 vere moved to the top of the third column and the three lines of italic at the bottom of that column put in a panel and placed at the bottom of the second column. With this panel in the

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formerly director of display advertising of the Aetna Affiliated Insurance Companies of Hartford and for the past two years advertising manager of The New York, New Haven & Hartford Railroad and The New England Steamship Company has resigned to associate himself with this organization as PRESIDENT

Folder spread by A. H. Wilson & Company, Boston



Characterful house-organ covers by the Vase Press, Thrapston, England

center a better effect of balance and order would be evident. Finally, the appearance of the advertisement is handicapped rather than helped by the illustration being reproduced on the slant. It is not the type of picture that can be considered suitable for such treatment.

F. W. Robinson, Birmingham, England.— The specimens you submit, products alike of Cond Brothers, are high grade in all respects, layout being forceful, typography attractive and readable, and presswork of the highest order of excellence. Outstanding among the specimens in our opinion are the folder for Hillman motor cars, Segrave models, and the booklet "Cocoa, the Story of Its Cultivation." Although we do not like the title page because the lettering is so large and crowded and the distribution of white space is not altogether to our liking, there being too little at top and bottom in relation to the amount at the sides, the booklet "Metal

to the amount at the sides, the booklet "Metal Window Frames" is also very good, the essentially simple cover being particularly striking. The illustrations are rather poor on the front of the "Everybody's Motor Cycle" folder, and while the inside spread is effectively designed the text set in Caslon Bold is not especially inviting to read, not so much because it is in bold-face, although that counts somewhat against it, as be-cause lines are too closely spaced and there is frequently too much space between words. A comparison between type matter closely word-spaced and that with an excessive amount between words will show how favorably the former impresses the reader. If the work we receive from your land is a fair cross-section, then we believe that your printers as a rule do a better job of presswork than ours.

THE ENTERPRISE PRESS COMPANY, Eaton, Indiana.—The Parsons type which you have used on both blotters submitted is a novelty face suited to very limited use, and to be at all effective it must be skilfully handled. It cannot, in short, be handled as one would a traditional design and still give satisfactory results. One thing the face will not stand at all well is letter-spacing, as you will agree when you look again at the blotter "We Are Going to Win." Another is crowding; this type face requires considerably more space between lines than do such faces as Caslon, Garamond, etc. It is so much unlike any other style of letter in existence that it doesn't work with any especially well. Bookman or Jenson, which you have used with it on the blotter mentioned, mate with it possibly better than any other style, being, like the Parsons, monotone letters. The fact that many of these characters depart considerably from the

form which readers through long practice have become accustomed to reading makes it relatively hard to read in mass, therefore it should be used for display-work and not for text matter. And since, furthermore, as already stated, it doesn't get along very well with other styles, there are left only those jobs of few lines like letterheads, envelopes, and cards, ordinarily set in one face, as the proper field for its employment. The blotter "Pollygrams" is nicely arranged and displayed, although the ornament, placed as an initial is ordinarily placed, rather detracts from and engulfs the block of reading type, which of itself is not inviting to a reader.

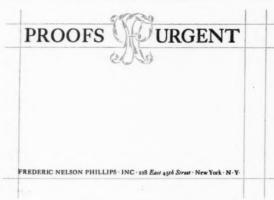
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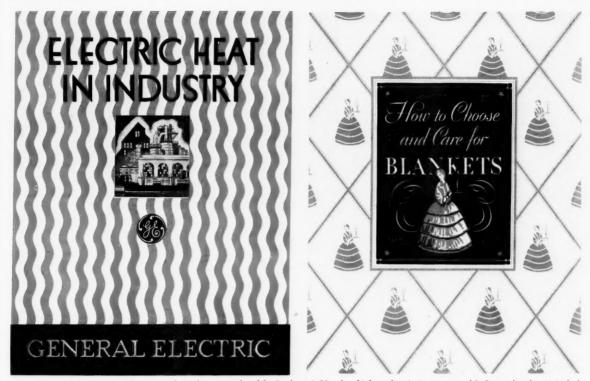
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The Fairbury (Ill.) Blade.—Too many styles of type and lettering are used in the fall announcement folder of Beckley & Son. The effect, as a result, is to cheapen the appearance of the piece. One style of letter ought to dominate and appear in all the major display at least. The

Cloister initials are sadly out of key, both with the styles of type utilized for the text on the inner spread and with the nature of the piece of advertising. Plain letters would have been more appropriate. In one instance there is entirely too much open space around the initial. Margins are bad, especially on the front page and also the second. In the case of the former some of the space between the illustration and the type should have been taken out and the regrouped page raised a little as a whole. The large margin should always be at the bottom. For another thing, the four pages give the suggestion of four different jobs printed together instead of one complete item. Although we abhor the type in which the display is set, the last page is the best layout of the four. With



Kraft proof envelope printed in black and red. By Frederic Nelson Phillips, Incorporated, advertising typographer, New York City



Two striking booklet covers. The one on the right was produced by Benham & Munday, high-grade printing concern of Indianapolis, the original of thi job having been printed in black and gold on buff stock. The General Electric cover was produced in yellow, orange, and black

the horizontal rules lined up properly and a less freakish type used for the display, with the signature raised a little, the page would be very good, though spacing between words of the text section is very bad. A rough count discloses ten type faces used in this small four-page circular. With such a mixture high-grade work is entirely out of the question. In short the item seems to have been just thrown together, and gives no particular evidence of having been thoughtfully worked out by layout man or typographer.

BENHAM & MUNDAY, Indianapolis.-You added to the joy of living when you sent us the four handsome brochures, "What Will the Har-vest Be?" "And a Little Well-Dressed Persuasiveness Will Lead Them to Buying," "How to Choose and Care for Blankets," and what we "How to assume to be your next Christmas greeting and keepsake. Everything about all of them is the finest; typography, layout, colors, illustration, presswork, and papers seemingly vie with one another in the ambition to appear most out-standing. Since it is impossible to state which is the most appealing feature or detail, the work as a whole naturally equals the finest that is done. You do not need our help, but scads of buyers of printing and direct advertising could pay a premium for your services and benefit their own business interests by doing so.

CUNARD LINE, New York City.—The cruise brochures of the three steamships, Caledonia, Franconia, and Carinthia, are outstandingly impressive. The cover designs, which are done in a broad poster technic and printed in brilliant water-color inks, are remarkably fine. The layout of the inside pages is likewise impressive and thoroughly modern, though we feel that the ornamental features would be no less so if not so pronounced. Furthermore, the nature of the decoration, the layout, and the headings in Futura are such that the effect would be no less modern if the text were set in a legible roman like Garamond, which is smarter than Caslon,

of course, and the matter would be more readable. The fat, bold Bodoni is glaring, garish, and hard to read, and typographers and advertisers are beginning to realize that modernism is more a matter of layout and decoration than of type. In reality, too, the newer smart sans-serif faces function to better advantage with a smart roman like Garamond than with a sharply contrasting face like Bodoni, except, of course, as to "color," but harmony of form is equally as important as if not more so than that of tone. Physically and as to content the books are such

as should make the cruises appealing.

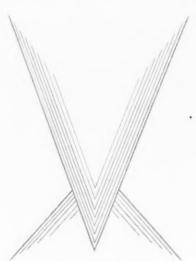
EDWARD H. LISK, INCORPORATED, Troy, New
York.—The broadside "Nirosta Steel and the Eastern Manager HAROLD J. BROMLEY 25 West 45th Street New York

Unique and impressive card of a Chicago business publication. Original in deep blue and black

Phone...MEDallion 2513

Chrysler Building" is very effective, although the front is not in line with the inner spreads.
We doubt if the significance of the ornamental arch which dominates that part is sufficient to compensate for the fact that it overshadows the illustration of buildings in silhouette, which is interesting and impressive. Our idea is that with the buildings along the bottom and some interesting copy at the top the effect would not only be better but the item would have more advertising value, although as handled the element of curiosity is important. In general we believe that less copy should have been used, but, of course, that is not your fault. With less copy you could have used the regular, somewhat bold Kabel instead of the light, as a result of which the type would be more thoroughly in key with the decorative items and the balance would be improved. The bolder face may be somewhat less legible than the light, although we doubt it. The decoration on the inner full spread is excellent, a real knockout. If with it the lettering of the word "Nirosta" were altogether upright, and less copy and larger type were used for the text, the effect, we are sure, would be better than it is, and it is already good. Possibly the point of the panel might better have been at the bottom instead of the top. That would have given ample space for the main display, now in two lines, to have been set in one, as the matter at the bottom would accommodate itself to the narrow part of the panel better than the display does. The colors are excellent.

JOHN DEVos, Grand Haven, Michigan.-The most interesting feature about your work is the large "type" you make up from geometric square border units. This is really ingenious, and, though the characters are, of course, a little spotty and tend to disturb, they are worthwhile on occasions and appear to afford possibilities in emergencies which other printers might take advantage of in such cases. In the Cloister Old Style you have one of the very best type faces





BLUE

THE MINNEAPOLIS CLUB OF PRINTING HOUSE CRAFTSMEN

Folder title by Frank M. Kofron, St. Paul, Minnesota

Design used on large envelope by the advertising organization named

available, and it is adaptable to a wide range of work, which is an advantage especially to a printer confined to a wheel-chair. We admire your grit. Most of the smaller specimens are neat and as effective as need be; the posters and dodgers are true to standard, that is, atrociouslooking things with every line almost displayed and condensed block type featured. The menu and program for the "Junior Senior Reception," cut out to the shape of a Japanese lantern, is excellent. The ornamentation fits in beautifully with the shape of the cut-out and is appropriate to the article represented. An especially neat piece of work is the program for the May 6 high-school band concert. On the other hand the cover for the Crescent Theater opening program is not at all good. The type matter is entirely too insignificant a part of the page, and the handling of it in connection has no significance to compensate for the confused and not pleasing effect created. The inside is nicely handled, although the text on the second inside page should have been set in narrower measure to increase the white space at the sides and reduce it at top and bottom. Another nice piece of work is "The American's Creed," and another poor one is the cover page of the convention program of the Young People's Luther League. The brown and yellow is a poor color combination, especially with the yellow used so extensively. Warm colors should be used in small areas. This particular hue, like process

yellow, is not satisfactory for type printing. E. M. DIAMANT TYPOGRAPHIC SERVICE, New York City.—In your booklet "Futura—Kabel" you have just about struck a high-water mark in items of the kind, type-specimen books. The cover is a knockout, largely as a result of the



FCONOMY

Title page of folder prepared for the Kingsport Press, Kingsport, Tennessee, by F. Romer of the Thomsen-Ellis Company, Baltimore

material on which it is made. We have not seen it before, but our old friend James H. Rook, when admiring it with us, remarked that he had priced the "paper" and that it cost "a thousand dollars a ream." It is in fact a film of gold-colored mohair-like substance glued onto yellow stock, and as the cover is a French fold the base appears only when the cover is unfolded. On this exquisite and characterful material the name "Futura" appears in blue against a black panel extending from the fold almost across the page near the top, and the name "Kabel" is likewise handled near the bot tom. The effect is like that of two strap hinges, and for that reason and all the others men-tioned or unmentioned it makes an outstanding and original booklet cover. The title page is also interesting and effective, as are also the text pages where the various sizes and weights of the two popular types are shown. The presswork is rather weak, and due to the translucency of the stock the printing shows through where bold-faces are presented in large sizes. While these are not serious faults, ordinarily speaking, they are especially noticeable and to be regretted in any items so effectively han-dled typographically as is this book. We feel also that the bands of color across the top and bottom of the text page, and over which the title for the page and your name and address are printed, should be handled in a bright, rather light blue instead of the rather dull, drab yellow, and the blue would be better instead of the yellow on the title page as well, where it does not look altogether right adjacent to the orange, the third color used on this piece of work.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Yes, It Can Be Done

A new tack has been taken in the movement toward elimination of Government competition with printers in the supply of stamped envelopes. The Industrial Conservation Board has been organized-a national neutral organization that represents all lines of industry-to combat the idea of governmental competition with private business. The National Editorial Association legislative committee is now affiliated with this new organization, so that there will be no division of effort in the movement, and one of the first battles the new organization will stage will be that against the Government's manufacture and printing of stamped envelopes in competition with envelope makers and printers.

Printer-publishers of this country were quite generally interested and helpful in the campaigns conducted for the past several years by the N. E. A. committee to eliminate this envelope competition. Now, with other lines interested and assisting in financing the program, Congress will have to sit up and take notice. One advantage rests with the new movement in the fact that President Hoover, by precept and example, has taken a stand against governmental competition with private business, and it is possible that an executive order may be forthcoming to discontinue the contracts for envelopes and printing that now interfere with the printers' and manufacturers' business.

Coöperation of the printer-publishers is, however, more essential than ever. Private interests profiting from the present arrangement are well intrenched and will be difficult to dislodge. But it can be done.

Circulation and Business Surveys

The American Newspaper Publishers' Association's standard market survey has created a vast change in the composition and character of information filed with advertisers and agencies that deal with the daily papers. The idea is so good that it has been adapted to the smaller dailies of the country, and now many of them, in groups and individually, are preparing the surveys to supply all the information that is needed in their individual localities.

There is no reason why the same style of survey should not be adapted to week-lies and semi-weeklies, however. All the smaller newspapers might well be filed by states and handled as one for those national advertisers who use them.

First in importance is the size of the cards used. These are two- or three-ply white bristol, folded to make four pages 8¾ by 11½ inches, or the correct size for filing in ordinary letter files. Each folded sheet contains an "ear" or extended tab on which is printed name of town and state, name of paper, etc., for ready reference.

The first page is usually mostly devoted to a map of the county or trade territory of the newspaper thus listed. Beneath the map is printed the essential data and comment regarding this territory and its coverage by the paper that anyone would wish first to note. The second page, or inside page next, is given to figures showing pop-

To some concerns prosperity seems to come naturally, even though they are in a highly competitive business. They hold the patronage of customers for years. Why is this?

Because they are more serviceconscious than money-conscious.
Their patrons confide in them.
Their employes are proud, not
jealous, of their firm's success.
Their customers, whether they
buy each time or not, are treated
like guests. There is nothing to
hide, and so nothing is hidden.
The customers forget the prices
they pay, knowing them to be
fair, and remember the pleasure
that buying brings.

This is the philosophy of H. Gordon Selfridge, the American who went to London and made a fortune as a great merchant.

This is our philosophy as the printers to those businesses who would prosper naturally regardless of competition.

From a folder by the Central Printing Company, Little Rock, Arkansas ulation and its character; the number of dwellings, and those owned and rented; families with telephones; families owning cars; families with gas and electricity. The production and industries of the city and territory may also be set out on this page, with the financial status of the community as shown by bank statements. Description of the locality may also be given here—something about the climate, the schools, highways, parks, labor, theaters, churches.

The business and industrial survey of the paper's trade territory is given on the third, or second inside, page. This shows the volume of business done by all lines of trade in the town, and as much as possible of nearby towns. Then are listed in a table the kind of businesses and number of representatives of each in the town and trade territory. This information is doubtless of greatest value to those who are calculating the trade possibilities and advertising volume that are necessary for their needs.

The fourth, or last outside, page may be devoted entirely to the newspaper itself, showing in detail the circulation in all the towns and trade territory, with circulation average covering any period, in addition to a lucid description of the publication, its age, growth, importance, and popularity. A record of the advertising linage for one or more years, showing a classification of the business run, and a statement of the special service rendered to advertisers, make the reference sheet complete for all that the advertiser or agent may usually require except the advertising rates. The latter may be provided on the usual standard rate card, with the mechanical requirements, etc., so that it may be attached to the survey card here described.

We are informed by some who have worked up such market and business surveys that it takes some hard work and a lot of time, but that when it is completed it is good for a considerable period and saves, in correspondence and time afterward, all that it has cost the newspaper.

N. E. A. Committee on Exhibits

President L. C. Hall of the National Editorial Association has started the machinery going for a creditable representation of local country newspapers at the

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Publishers as Candidates

In many of the states newspaper interests suffer because the publishing industry has too few or no representatives in the general assemblies. It seems to be the fact that a majority of alleged statesmen have a resentment against the newspaper that projects itself into legislation whenever there are bills for acts that contain any newspaper provisions. We have seen

been published at least a year, with a real circulation among paying subscribers, so that when public notices are published in it the people, the taxpayers, would be getting their money's worth. Surreptitious influences worked against that bill during the complete session. It was delayed and changed and amended in committee and finally assailed on the floor and withdrawn because of its emasculation. Alleged states-



next convention of the Advertising Fed-

eration of America. Last month he named

G. L. Caswell, editor of this department

and managing director of the Iowa Press

Association; Sam Haislet, field manager

of the Minnesota Editorial Association,

and Len W. Feighner, field manager of

the Michigan Press Association, as a com-

mittee on exhibits for the A. F. A. con-

vention. This means that work on that

3 P. M.
EVERY
WEDNESDAY

IS THE LAST MINUTE

for ADVERTISING COPY

Your advertisement in the Press is a "Printed Salesman." In order that this salesman be properly dressed and that he make his approach with the right pep and sparkle, our printers must have a reasonable amount of time for each advertisement. Good typography and display will make your advertising more profitable and the appearance of the paper more pleasing—Let's Co-operate.

Yours for Profitable Advertising WESTERN HILLS PRESS

Three pages of a small folder which diplomatically jogs the memories of forgetful advertisers as to the advertising deadline.

This folder, which was produced by the Western Hills Press, was printed in deep brown on rose stock

exhibit will be commenced immediately, and suggestions for the best presentation should be made to this committee.

Affiliation of the N. E. A. with the Advertising Federation of America was consummated at a meeting of the N. E. A. board of directors at St. Paul in September. Funds were appropriated to complete the affiliation, and to provide for a program and an exhibit. These two-program and exhibit-should be the very best possible. Country newspapers-local newspapers, daily and weekly-will be in big company at this convention. They will be in competition for attention with twentyseven other lines of advertising already affiliated with the A. F. A. For the first time in history the advertising world will learn that there are thousands of worthy and important country newspapers, socalled, that are the equal in makeup, appearance, circulation, and influence of any other class of publication, and occupying a field that no other media can possibly cover in such effective manner.

Suggestions for this committee, mailed to THE INLAND PRINTER or to any member of the committee mentioned above, will be given personal attention.

reports of bitter fights in several states the past year where the publishers' associations were favoring enactment of certain laws or the amending of statutes that would prove directly beneficial to the public—the taxpayers. Interests that shun the light of day, and lobbyists paid by certain interests to keep the latter under cover and yet get for them all they can, often influence legislative sentiment and action against the newspapers of the state.

The fear of publicity deters more rascals than the laws do. Schemers and grafters of all kinds resent newspaper publicity. That is why you often find officeholders and also aspirants opposed to legislative action that calls for more publicity regarding public funds and official proceedings. Sometimes, perhaps often, the opposition comes from certain officials because a proposed legislative provision would entail a great deal more work by their departments, or a change of books or systems. Then they fight against it, pretending that it is their protest against the expense of publication or something of that sort.

Recently in one state a perfectly innocent and necessary bill was offered seeking to define a legal newspaper as one having men who assailed that bill stated that it was "just another bill calculated to suppress competition." They had voted for half a dozen other bills to establish commissions and boards to supervise and regulate the barbers, hairdressers, real-estate brokers, roads and buses, all of which were equally "suppressing competition," but in their assault on the newspapers they became quite eloquent in their pretended defense of the dear people against a suppression of competition.

Not having a newspaper man in the assembly, publishers of the state were compelled merely to watch the legislative maneuvers against them and abide by the results—until the next election. And this brings us to the point that the newspapers should encourage the candidacy of more publishers for legislative honors. Such service is largely honorary, not remunerative, and frequently heart-breaking for the ambitious. But if competitors would broaden their vision and liberalize their minds to the extent of urging other publishers to become candidates, and then promote their candidacies, there would be better results.

Just at this time is the moment to begin to think about this suggestion. From the humblest public board to the highest positions in the nation, the newspaper men are often equipped by experience and training to be the best of public servants. There is no reason why they should not be urged to run for various positions of this kind.

Apprentices Always Needed

A lot of the young fellows just out of school, or on their way through, are wasting their time trying to get high-class positions that suit their fancy, and are not finding any such executive positions open. Their parents should take a hand with these young fellows. In many cases they might be steered toward the local printing office and there be made acquainted with one of the most interesting forms of manual labor in the whole world. To create something is the natural ambition. In the printing office more than anywhere else can a young man find an outlet for this ambition, and, once interested and capable in "the art preservative of arts," there is scarcely any "top" to halt his progress.

The competent printer is seldom out of a job. It is a healthful occupation, as statistics show, and knowing a lot about it is a direct step to independence and success in life. These boys should start as apprentices. The next ten years will see a great demand for printers to take the place of those constantly graduating into higher positions or dropping out of the ranks.

This Printer Printed His Own Death Announcement

Believers in consistency will appreciate the death notice, one page of which is shown herewith. M. Lucas, a well-known printer and publisher of Purley, Surrey, England, carefully composed and printed this announcement folder against the time



of his passing, which occurred on October 1. The rule border is run in silver on all four pages, and the cover page carries the words "In Memoriam," also in silver. On the second page is reproduced in black ink a circular halftone of Mr. Lucas. The third page, shown with this item, discloses the optimistic viewpoint and the vigor which were evidently characteristic of this printer.

Valuable "Printing Number" Published by the London *Times*

By STEPHEN HENRY HORGAN London representative of The Inland Printer

THE London Times issued on October 29 a thirty-six-page supplement, "Printing Number," which records the standing of the printing art today; and, as it is printed on a quality of paper that is quite permanent, this issue will be referred to by writers and historians for centuries to come. The "Printing Number" comprises sixteen pages of text and illustrations and sixteen pages of advertising with four pages of illustrations on coated stock run from halftones in four printings. In the text there are fourteen special articles on modern printing; twelve articles on typography; six on bookmaking; seventeen on illustration; six on color printing; eight on printing machinery; four on paper and ink, and nine summaries on printing in other countries.

It would be impossible in a brief review to do more than refer to a few of the notable points in some of the leading articles. The editorial credits William Morris and the Kelmscott Press with inaugurating the movement which has brought about the excellent craftsmanship that is in evidence everywhere.

Organization and making of the Times itself take considerable space, and it is interesting to find that the principal owner of what is considered a national publication is an American by birth, John Jacob Astor, M. P. He has appointed a board of trustees, including the lord chief justice of England and the governor of the Bank of England, to safeguard the future transfers of controlling shares in the company, so that the Times may never be allowed to fall into unworthy hands. It requires 1,500 people to get out the paper, which is not published on Sunday. Though the Times is printed on excellent-quality paper, a special edition is printed on a paper specially made to resist decay and having a life of several hundred years. Two copies of this edition are delivered to the King every morning by the swiftest means of transport available.

Our British cousins are notably slow in crediting the United States with pioneer work in newspaper illustration. In an article on the illustration of newspapers, the writer, a British authority on the subject, states: "Before 1890 there were no daily newspapers illustrated with photographic halftone blocks which are in universal use today. Those papers which printed pictures still relied on the old wood block." But the facts are: The New York Daily Graphic, begun on March 4, 1873, with at least four large pages of illustrations, was published for eighteen years and never

used a wood block, and on March 4, 1880, began to use halftones, two years before the Meisenbach method was invented. On January 21, 1897, the New York *Tribune* began printing halftones on a stereotyping web perfecting press. Beginning in 1884 the daily and weekly newspapers of the United States pioneered in illustration by the use of photoengraving.

The articles on rotagravure printing are well done, as the London Times was in its weekly edition the pioneer in adopting this invention of Karl Klietsch. The Southend Standard began in 1914 to print a page or two on a rotary press connected in tandem with a stereotyping press, and it has continued to this day. The writer suggests that the more likely way of dealing with the supplement is to print it separately at a speed suitable for rotagravure, re-reel the product, and afterward run the reel into the stereo rotary, so that the web runs into the folder at the same time as the whole of the text pages. If the rotagravure supplement is printed separately, as it is in America, there is no mechanical means at present available of inserting the supplements into the ordinary newspaper, and the British news agents will not accept the supplements separately.

There are also excellent articles by the authority, William Gamble, on "Halftone for Newspapers"; "Photoengraving: the Halftone Process"; "Three-Color Halftone," and "Rotagravure, Flat Bed, and Rotary." A. J. Bull contributes a discussion on "Illustration in Monochrome and Color." R. B. Fishenden tells about photogravure and offset. Henry T. G. Meredith comments on "Recent Progress in Color Printing" in a most informative manner. Articles on photoplanographic printing are by Charles Harrap, H. M. Cartwright, and A. Haigh.

William Edwin Rudge contributes the article on "Printing in the United States"; Germany's progress is described by Rudolf Engel-Hardt, Leipsic; Holland, by S. H. De Roos; France, by Maximilien Vox; Italy, by Giulio Stucchi; Poland, by Wiktorya Gorynska; Spain, by Jose N. Urgoiti; Belgium, by J. De Geynst, and Czechoslovakia, by Rudolf Hala. A page is given to articles on type by authorities like Stanley Morison and A. F. Johnson.

Bound copies of this special number are now available for purchase at the American office of the London *Times*, at 280 Broadway, New York City. The price is \$1.70 a copy plus duty and postage in the cloth binding, and \$3.65 a copy plus duty and postage in the "superior" binding.

Review of Newspapers and Advertisements

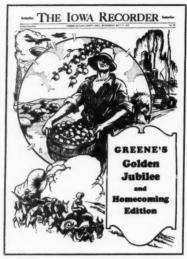
By J. L. FRAZIER

The Oconomowoc (Wis.) Enterprise.—Your first page, with heads in the clean-cut Bodoni face, is both snappy and attractive, in fact, one of the finest we have seen in a long time.

The lowa Recorder, Greene, Iowa.—Our compliments are extended on the general excellence of your "Fiftieth Anniversary and Homecoming" number. It is as good typographically as it appears without reading to be editorially, that is, the presswork and advertising display are both quite high grade.

Wayne County News, Wayne, Nebraska.—Good presswork is the best feature about your paper. While the first-page makeup is interesting and well balanced, the heads being well distributed, the absence of subordinate decks in the heads results in an unfinished, abrupt effect that rather displeases. To force the eye to adjust itself from the forty-eight-point head letter to eight-point at one jump is a little too much. Three lines of twelve-point pyramided as a second section of the single-column heads would dress up the heads and the whole page. Though we regret the instances where text matter is set wholly in capitals and where a condensed head letter type in caps is used for display, as a rule the advertisements are good, in fact, considerably above average. The general good appearance of the paper is also partly due to the fact that the advertisements are pyramided.

The Fairfield (Conn.) News.—Despite the well-known difficulty of making up a six-column paper the first page of yours is well balanced, orderly, and interesting. Though the lines are rather crowded the headings are otherwise excellent. Presswork is fine, but the advertisements are only ordinary. While Cheltenham Bold is largely used for display, the fact that you use



Effective first page of a fine special edition from Greene, Iowa

both the extended and extra condensed as well as the regular results in a lack of harmony here and there, especially where the odd shapes appear adjacent and in connection with the regular. Too frequently by far the display lines are set wholly in capitals, which should be reserved for only occasional use as contrast. The light and gray-tone unit borders, while not objection-

able, are usually too weak in tone to harmonize with the display type. Plain rules make the very best border, and we suggest that you use them altogether, standardizing on two-point face for the smaller advertisements. The same weight doubled up with white between will suffice for the larger advertisements.

The Crittenden (Ky.) Press.—Your first page is a beauty, especially when so exceptionally well printed. The heads are in an attractive bold roman and have force as well as good appearance. Advertisements are well arranged and isplayed in attractive type, and as they are pyramided the best possible showing is made.

The News Reporter, Whiteville, North Carolina.—Crowding of lines, with the first line of heads often jammed up against a rule cut-off, and poor presswork, handicap what is in layout at least a very acceptable first-page makeup. However, you should avoid having such a mass of heads across the top part of the page; the effect of this is very bad when, as in the issue submitted, there are only one or two heads of noticeable size in the lower part of the page. We regret you do not use more of the regular Cheltenham Bold for display in advertisements, and less of the condensed. The latter is not attractive and is quite objectionable when used where the reason for it—the necessity for getting a great deal of matter in limited space—is not evident. Condensed letters look well enough where the space is cramped, but where there is considerable white space and lines are long the style seems entirely out of place. As a rule the advertisements are quite well arranged, but you should avoid twelve-point rules as borders and in paneling, as they overshadow the type matter. Avoid setting large masses all in capitals.

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The use of color and the striking, appropriate illustration make this first page from a Colorado weekly newspaper hard to beat

JACKSON COUNTY PILOT **Larger Newspappy on Sign and Conclusion in Inclana County** **Larger Newspappy on Sign and County** **Larger Newspappy on Sign and County** **Larger Newspappy on Sign and County** **Larger Ne

Farm Legislation	PROGRAMME OF BRIDE TO BOATS	Deace Problem is	MITTER F & BATOMATT SPRING MAY S OF PROSPECTY SOURCE	Jackson County is	Co. VEA COMPANY COMPANY	Bad Wind Stor
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Senators Fiddle	Printer Streetscore	Refuses License		Stock Industry		Part of the St
	college from the face than the	Kenises License	phones of sering Property for or in Restriction on Correlate	Stock Industry	Subpared the record from the dis-	
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	-	the a finise to general to Show		property of the state moving the	Personal Assess Street, of Fem.	tages — due dominant to the
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Contrary to the impression given by the greatly reduced reproduction of the first page, this Minnesota paper is well printed





Over-All

A WILLSON GOOGLE for mer who wear spectacles. This new goggle which will fit right over your workmens' present glasses, solves this phase of industrial

Willson Super-tough glass; that is free from distortion, and its any special grinding; Over-All gives that style and degree of

eye-safety so greatly needed.

There's a Willson Over-All for every operation. For circular describing Over-All goggles in

WILLSON PRODUCTS, INC.



THE LARGEST MAGAZINE CIRCULATION UNIT IN AMERICA OF

The effect of white space in creating display force is demonstrated by these two advertisements. Howard N. King, York, Pennsylvania, produced the one shown on the right

Monticello (Ind.) Journal.—While the con-densed bold letter used before your recent change is ugly and illegible, more so even than is the conventional extra-condensed regulation gothic, we do not like the new heads set in Garamond (light face), one of the most beau-tiful of faces. The letters, caps only being used, are too fat and do not stand out as news head-lines should, because of their light tone and comparative illegibility of caps. Their use re-stricts you greatly, no doubt, in writing the heads. If the heads were set in the Cloister Bold, upper- and lower-case, the paper would be ex-ceptionally fine, although pale printing affects the old-style Garamond text more than it would such standard news type faces as Century or the newer Elite (intertype) and Ionic (linotype). If the heads were changed as suggested and the presswork were better (more impression seems sorely needed) the paper would have an effect of character wholly unusual. Variations in the length of lines in the heads are very noticeable indeed, and they are hard to avoid, since the face permits such a small number of characters to the line. In the advertisements we note a ten-dency to set too much matter wholly in caps, and to use borders which are too light or heavy rather than of a strength that strikes an average with the display matter.

Sparta (Ill.) News-Plaindealer.-While first page makeup is satisfactory, the best feature of your "Centennial Waters" edition is the presswork. The main trouble with the makeup is that the heads are not distributed over the page in a way to give an effect of good balance and to cause all parts to seem alive. The first pages of the second and third sections are better-looking than the opening page of the general news unit, largely because the heads are more generally distributed, and these pages do not require as many heads as do the first. Inside pages are well handled, cuts as a rule being nicely located. While the advertisements are not high grade they are average among those in papers of the

size. Mixing type is one thing you should avoid, at least as far as possible, and while plain rules are preferable to slug borders of repeating units the rules where you have used them are generally too heavy. Two-point face is thick enough for average-size advertisements, but for larger

NAME AND ASSESSED ASSESSED IN THE RESIDENCE OF THE PROPERTY OF Four ways to make STEINWAY yours Lyon & Healy

A two-column advertisement that compelled readers' immediate attention

ADDRESS

displays, quarter pages and more, you double up the two-point rules, of course, with an open white space between. The fact that you do not carry a large volume of advertising makes the preferred positions given less objectionable than if half or more of each page were occupied by ads. Even in your case, however, pyramiding them would result in considerable improvement.

Whittier (Calif.) Californian .- While your July 25 first page is typographically interesting and represents a laudable effort toward distinc-tion, we feel that the character of the heads and the fact that there are so few of them tend to make the page dull-looking to readers. Balance is good. We consider that the contrast between the modified Cooper Black used for the name of the paper across the top and the banner head-line and the type used for the news heads is too striking. Presswork is only fair; there appears to be more ink than is necessary and the impression is too weak, which results in slur and offset. We recommend that you pyramid the advertisements, as when they are scattered over the page the effect is disorderly. Where, as in one instance, at least, there are ads across the top rather than the bottom, the appearance is very bad indeed. The placing of the large adver-tisement in the upper left-hand corner of page 8 is likewise objectionable. It should have been in the lower right-hand corner. What an advertiser may gain by such preferred positions in some instances is more than offset by what he loses through lack of interest in the paper on the part of other readers. The most valuable thing a publisher can give his advertisers is reader interest; position is secondary. An ad buried in a paper that is popular with readers is infinitely more certain to bring results than one in a preferred position in a paper that is uninteresting possibly only because of makeup. In most cases advertisements placed where the reader expects news will be passed, whereas if he is permitted to read the text of the page first, without inter-ruption, he will turn to the advertisements.

Research Conference Promotes Plan for Graphic-Arts Research Bureau

TANGIBLE step toward the creation of a graphic-arts research bureau was made on November 7 and 8 when more than two hundred men representing twenty-six interested organizations, including the United Typothetae of America and the International Association of Printing House Craftsmen, met with the Printing Industries Division of the American Society of Mechanical Engineers at Carnegie Institute of Technology, Pittsburgh.

That objective of the conference was cited and its need stressed by Dr. Arthur C. Jewett, presiding officer of the first session, which was opened by George R. Keller, U. T. A. president. Dr. Jewett said millions could be saved out of the \$3,000,-000,000 volume of business done each year by the printing and publishing industries as a result of the creation of a \$1,000,000 fund for research in paper, ink, equipment, and other materials. And to indicate how little that means, he said that, if the machinery for putting it into effect existed, such a fund could be raised by a single assessment of one-thirtieth of 1 per cent. In other words, an annual income of about \$50,000 would be sufficient for the work.

Dr. Jewett's views were ably supported by George H. Carter, whose keynote address was characterized by the Public Printer himself as the expression of a "keyhole" view, because, he said, printers had just begun to peep into the possible future faced by printing research.
"Elimination of waste," he said, "has

been the principal purpose of some engineers in proposing the research method of reducing the losses of various industries. The printing and the publishing industries were declared to be among the most wasteful of all, according to a report published several years ago by the Federated American Engineering Societies. Preventable wastes observed in the six selected industries were reported to range from 29 to 64 per cent, and printing stood next to the top of the list with an average waste of 58 per cent." Mr. Carter stated he had been greatly alarmed upon first reading this report, but that his confidence was somewhat restored when he learned that it included but six or seven out of a total of 34,000 printing plants and that additional information was furnished by only nineteen other plants. Nevertheless, he said that his "keyhole" view warranted the belief that there was waste enough in the business to justify plenty of research.

Mr. Carter advocated sensible standardization of forms, paper sizes, etc., as one angle that research might take, and he cited instances wherein savings had been achieved along this line. He questioned, among other claims set forth for standardization, the assertion he had heard that the standardization of newspapers to one size would make possible an annual saving of from three to five million dollars on composition and plates alone. "It is difficult to understand," he said, "how such a saving could be made unless there were a corresponding reduction in the amount of news matter and advertisements to be printed in a standard-size newspaper."

In support of his stand as to sensible standardization, Mr. Carter directed attention to the fact that the publications of the Government Printing Office had been



Franz Helmberger, official printer of Germany, who addressed meeting

reduced from fifty to eight standard sizes, and envelopes from about a dozen to eight. Letterheads and blank forms produced in the Government plant are of one size, 8 by 101/2 inches, cut without waste from the old standard double-demy sheet (21 by 32 inches). By adopting this size instead of the commercial standard of 81/2 by 11 inches, he said, the Government has been saving approximately \$50,000 annually.

"The real necessity at this time for scientific research in the printing industry," he said, "is the standardization of materials. Printing materials and processes now offer more problems that chemical engineers can solve than are offered by almost any other industry. Paper, inks, rollers, type and plate metals, platemaking solutions, adhesives, oils, detergents, and bindery textiles, must be subjected to the microscope and to chemical and physical tests to determine their quality and suitability. Likewise, the materials used in the construction of printing machinery are within the scope of scientific research to develop even better equipment than that which has brought the printing industry to its present high standard."

In concluding, Mr. Carter made mention of the savings accomplished in the Government plant through such investigations of materials, and assured the industry of the cooperation of the Government plant in whatever projects might be undertaken along the line of research.

In recognition of the manifest possibilities for savings to be effected through this research the representatives of the twentysix organizations unanimously adopted a resolution urging the creation of the research bureau proposed by Dr. Jewett at the opening session. Each one promised to do his best to line up the organization he represented for the program. The text of the resolution is as follows:

WHEREAS, The representatives of graphic arts of North America in attendance at this International Conference on Printing Research recognize the important contribution to industrial progress which is being made by technical research, whether it be in the field of transportation or communication, in manufacture of electrical equipment or chemical supplies, or in other basic industries; and,

WHEREAS, The graphic arts of North America must encourage and carry on technical research in a comprehensive way in order to cope with present day industrial problems; therefore, BE IT RESOLVED, That a Graphic Arts Re-

search Foundation be established, which shall be supported and counseled by all graphic-arts interests that desire to cooperate. That chief among the purposes of the Research Foundation shall be to:

1. Conduct basic technical research in all

phases of the graphic arts.

2. Consider concrete problems of immediate importance to the graphic arts.

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3. Outline means of testing inventions and of inspection or checking of results of manufacture or of purchase for the benefit of the graphic arts.

4. Cooperate with other graphic-arts re-search agencies to avoid duplication, except as requested for confirmation and checking use.

5. Properly record and index all research work in process, all research data available, and other pertinent information

Publish results of all general research activities and special studies.

7. Initiate desirable research projects, including the economies of the industry; and

THE INLAND PRINTER

BE IT FURTHER RESOLVED, That a Ways and Means Committee be appointed by the chairman to formulate a plan to establish and maintain this Research Foundation; and BE IT FURTHER RESOLVED, That the repre-

BE IT FURTHER RESOLVED, That the representatives of the graphic-arts interests who are attending the International Conference on Printing Research hereby pledge themselves to advocate and promote the active participation of their respective interests toward the consummation of this plan for a Graphic Arts Research Foundation

A committee on ways and means was appointed, charged with the duty of inter-



F. F. Nicola, president of the Miller Printing Machinery Company, and A. W. Barrett, a vice-president of that firm

esting the various organizations participating in the conference in the project and in raising funds for it. No fixed sum was set. Members of this committee are: C. F. Clarkson, vice-president, Ruxton, Incorporated, New York City; John Park, production manager, Chicago Tribune; E. G. J. Gratz, chairman of the board, W. S. Johnson Company, Pittsburgh; I. Van Dillen, president, New York Employing Printers Association; W. J. Wilkinson, New York City, and George K. Hebb, Evans-Winter-Hebb, Detroit.

Including the addresses of Dr. Jewett and Mr. Carter, nineteen papers were presented at the conference. Each of them covered a particular division of the industry, and in describing developments in his branch almost every speaker stressed the need not only for increased research but for greater coöperation between the suppliers and users of printing materials. The absence of standardization and the prevalence of much guesswork in the industry were mentioned by most of the speakers. In order of appearance, after Dr. Jewett and Mr. Carter, the other speakers were:

Franz Helmberger, director of the Reichsdruckerei, Berlin; John R. Riddell, London, England; Henry D. Hubbard, Bureau of Standards, Department of Commerce, Washington, D. C.; L. W. Wallace, American Engineering Council, Washington, D. C.; John W. Park; George K. Hebb, Detroit; L. S. Hawkins, Lithographic Technical Foundation, New York; Thomas R. Jones, Harris-Seybold Potter Company, Cleveland; William J. Wilkinson, Zeese-Wilkinson Company, New York; Hamilton E. Macarthur, International Association of Electrotypers of America, Cleveland; Roy C. Baker, Employing Bookbinders of America; J. Newell Stephenson, Pulp and Paper Magazine of Canada; G. W. Thompson, National Lead Company, Brooklyn, New York; Joseph R. Blaine, Miehle Printing Press and Manufacturing Company, Chicago; Theodore T. Ellis, New England Newspaper Supply Company, Worcester, Massachusetts; L. W. Claybourn, Milwaukee, and George E. Hagemann, American Machinist.

And while mentioning the names of the men who contributed toward the success of the conference there is one more that must not by any chance be omitted. It is that of Edward Pierce Hulse, chairman of the Printing Industries Division of the American Society of Mechanical Engineers. To a large extent his was the task of promoting the event and shaping the program; and he is credited with being one of the first if not the first to vision the potentialities of the application of engineering and research to the printing business. If an organized effort is initiated and the results even approach what they have been in other industries, a large measure of credit will be due Mr. Hulse.

What the final result of this notable conference will be cannot be forecast at this time. Certainly the need for research is evident, and surely it can be done better and at lower cost collectively than by individual plants or even organizations. John Clyde Oswald in opening the session of which he was chairman said, "We are



L. W. Claybourn, precision pioneer, whose interesting address set many men thinking



H. C. Nicholson, editor of the Canadian Printer and Publisher, and J. H. Cannon, vice-president of the Miller Printing Machinery Company

making history here today," and he repeated the assertion several times. And Oswald's record in the business is long, progressive, and marked by an exceptional amount of constructive achievement.

None of the entertainment features, of which there were three, was devoid of practical value. The addresses at the two dinner meetings at the Hotel Schenley were replete with constructive thought and to the point. Relaxation from the business of listening to serious addresses and the discussions following was provided on Friday, when almost two hundred participants in the conference were entertained at lunch by President F. F. Nicola at the plant of the Miller Printing Machinery Company, which, by the way, has been occupied for less than two years. Especially designed to promote the convenience and efficiency of the workmen, the Miller plant is regarded as one of the most modern of those devoted to the production of printing equipment. Counting a new wing only recently put into service, the factory occupies approximately 100,000 square feet.

Even here, however, there was something to learn, for, following luncheon and cigars, a tour was made of the plant, the efficient layout of which must have impressive was the demonstration of the new Miller Simplex, which was given for interested groups. Presses in various stages of manufacture afforded the visitors an unsual opportunity to study every detail, and, judging from the remarks one heard, the manner in which they are built made a strong impression on the visitors.

London Lord Mayor's Show Features the History of the Printing Industry

By R. J. POLITZER

ONDON's great annual pageant, the Lord Mayor's Show, is always as informative as it is spectacular. Although the defensive forces of the city are adequately represented, the military aspect of the pageant is confined to voluntary and

junior organizations, and the emphasis is laid rather on the peaceful occupations of the city's burghers—on the development of modern transport, the progress of civilization in general, and various vital factors in the life of a great city and of a great nation.

As year follows year, the Tudor and cocked hats, the fur-trimmed gowns, the golden chains and other ancient insignia of the dignitaries of the medieval Guilds, the gorgeous braiding of the state trumpeters and mounted bands, the gilded coach of the lord mayor, the florid, plumed coachmen, footmen, and retainers of the city's corporationall these trappings of a historic ceremony become ever more archaic, and the contrasts between the old and colorful and the modern and drab become increasingly a source of laughter and a subject for irony.

Nowhere could more striking contrasts have been struck than in a pageant tracing the development of printing from the time of Caxton to the present day and even picturing letter-cutting in the first century A. D., and a suggestion of printing in the twenty-first century. The fact that London's new lord mayor, Sir William A. Waterlow, is a master printer was responsible for the pageant which accompanied him on his first official progress

through the city, taking the form of a tribute to his profession, which was variously styled in the course of the procession as "London's Premier Industry," "The Parent of Progress," "The Handmaiden of Civilization," "The Pillar of Peace." Preceded by a band of the Royal Air

Preceded by a band of the Royal Air Force and followed by the cadets of the Stationers' Company's School and by wardens of the Worshipful Company of Stationers, came ten motor trucks on which were staged tableaux illustrating the various processes of the printing industry, each car contrasting the same process as oper-

ated when the art of printing was in its infancy and as conducted by the most modern methods today. Naturally the facilities did not permit of an exhibition such as would completely satisfy the technical expert; no heavy machinery could be



Sir William A. Waterlow, K. B. E. (Knight of the British Empire), the new lord mayor of London, as he appeared in his gilded state coach. He is master of the Stationers' Company, and is a past president of the London Master Printers' Association and past president of the Federation of Master Printers and Allied

Trades of Great Britain and Ireland

borne along the streets of London on motor trucks and shown in actual operation. However, the display was conceived with skill, knowledge, and imagination, and undoubtedly stimulated the imagination of the vast crowds which, including a high percentage of schoolchildren, flock every year to witness this time-old spectacle. At least the general public cannot fail to have been impressed with the wonderful progress made and with the role that printing plays in their lives and in world progress.

The first car, representing the typefounders, provided a historic survey of the use

of type and the development of composing rooms in printing offices. At the front William Caxton, the father of printing, is pictured handing a proof to a printer's "devil." In the center is a seventeenthcentury composing frame holding the orig-

inal type cases still being used at the University Press, Oxford, with a compositor at his work in contemporary costume. The remaining section of the car shows a modern steel composing cabinet with compositors setting type in up-to-date style.

The second car represented ink-making, with Byron's words on the frieze: "A drop of ink, which makes thousands—and perhaps millions—think." Three leading printing-ink manufacturers combined to present the development of the ink industry from the time of Caxton to the present day. One scene depicts the fifteenth-century printer making his own ink by mixing together soot and oil with the aid of a muller and stone. The other shows a modern mill, with a chemist at work in the well-equipped laboratory.

On the third truck is displayed the production of hand-made paper from time immemorial, which includes a woman sorting and cutting rags; a rag-beating machine; a man making paper at the vat and couching on felt; a hand press for getting rid of superfluous water; hanging paper on the "treddles" to dry; a woman examining and sorting, and workmen counting and packing finished paper into reams.

The fourth car shows mechanical typesetting. On the front of the car is a tableau representing the origi-

nators of movable types (Mainz, 1450): Johann Gutenberg, Johann Fust, Peter Schoeffer. Gutenberg, with Fust, is seen examining the pages of a freshly printed Bible, while Fust's young partner, Schoeffer, is seen standing on the other side of the press. In the foreground is seen the inking ball, and the type form on the bed of the press. At the other end of the car is a linotype machine, which is being operated by a man seated at the keyboard. Immediately associated with this machine is another figure, representing the inventor of the linotype, Ottmar Mergenthaler

(Baltimore, 1889), the originator of the line unit of type composition.

The fifth car deals with the monotype system of typesetting. At the front is seen a sculptor or ancient stone-mason, carving letters on stone. Next is seen Francesco Petrarca (Italian poet, commonly known as Petrarch), dressed in his robes, and with two scribes seated and writing at his dictation. At the end of the car is a monotype machine with operator seated at the keyboard. The monotype casting machine is shown next to the keyboard.

The development of letterpress printing is seen on the sixth car, the tableau at the front representing the interior of the printing office of Isaac Jaggard (1623), in Fleat Street. At the fine old hand press is Isaac Jaggard, printing the pages of Shakespeare's first folio, which was produced in his office. He is assisted by his inker, plying the pelt balls, and a printer's "devil," who is making ink from lampblack and other ingredients. At the other end of the car is a modern Miehle press in action, marking 300 years of progress in an industry which has proved itself indispensable to every progressive nation.

The seventh car serves to represent the art of lithography by a press operated by hand, the original method of producing lithographic work from stone at the rate of 20 to 30 impressions every hour. Then came the flatbed litho machine, the direct rotary, and subsequently the rapid rotary offset machine. The latest method of producing lithographed matter by the offset process is illustrated by a fast-running demy-folio-size rotary offset machine, capable of producing designs in any number of colors at the rate of 5,000 impressions an hour. The contrast is strikingly worded: "Waterloo, 1815—Waterlow, 1929!"

The eighth car brings the meaning of printing nearer home, as it shows the eagerly awaited arrival of the postman on Christmas Day with his big sack full of Christmas cards and calendars.

The London School of Printing is represented by the ninth car, which bears the slogan "Printing Needs Trained Craftsmen." Above the driver's cab is pictured the school building, and running the full length of the car is a panel showing, by means of symbolical figures of students, the growth of the school. Pennants fixed in the car show some of the chief departments of the school, namely, the composing, machining, binding, lithographic, foundry, and clerical departments. This float outlines in striking manner the real importance of the school.

importance of the school.

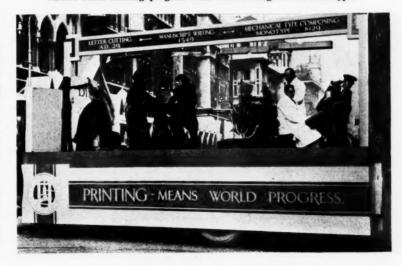
The last car, and probably the most impressive as regards the stage reached by the modern printing industry, is the mobile printing van of the Star, one of London's evening papers. In this van the latest news is actually set in type and printed while the van travels through the city.



This float, one of ten in the Lord Mayor's Show, forcefully stresses the contrast between ancient and modern methods of hand composition



Abore: Float depicting transition from movable types to the linotype Below: Float showing progress from letter-cutting to the monotype



THE INLAND PRINTER I

MILTON F. BALDWIN, Associate Edito

Published monthly by

THE INLAND PRINTER COMPANY

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ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 330 SOUTH WELLS STREET

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THE INLAND PRINTER is issued promptly on the first of each month. It among the formation on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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ADVERTISING RATES

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PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BIDS WANTED

OFFICIAL NOTICE—In compliance with Section 22 (b) Constitution, Laws and By-laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1930, to December 31, 1930, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, President, and John T. Yates, Secretary, W. O. W. Building, Omaha, Neb., and will be submitted at the meeting in February, 1930, of the Board of Directors, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Printing Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

BOOKS AND SYSTEMS

WHY WASTE TIME figuring paper by old-fashioned methods when the Printers' Paper Cost Finder does it for you quickly, easily, correctly? Any number of sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Cuba, Bermuda. Send for free trial offer. FITCH BROS., Central City, Nebraska.

BOOKS & SYSTEMS for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

WANTED—Meritorious inventions or devices pertaining to the printing or binding trades. Give full particulars in first letter. D 106.

FOR SALE

THERE IS CONSIDERABLE DEMAND for high-grade surplus equipment from first-class plants; we have all the equipment to sell from several large Chicago mergers, including 34, 41, 50, 53, 56, 62, 65 and 68 in. Miehles; fine modern 35 by 48 in. sheet Premier 2-revolution press; Hall circular folders; Dexter folders in all sizes; Brown double 32 and 64, or four 64's, size 25 by 48 to 44 by 66, with Cross feeder; 18 Tracy stands; 4 Tracy cabinets; 2 flat cabinets; 2 Miller saws; two 17 by 25 Vandercook composing-room cylinders. Also our own machinery in other plants; can show in operation; prices quoted on floor; two 44 in. Seybold automatic cutters at \$550 and \$750; 36 in. Sheridan automatic cutter \$550; Smythe 11-needle book sewer \$700; 28 in. Monitor power punch with 15 heads \$150; 44 in. Hickok ruler double striker \$150; 10 by 15 late Miller Unit \$350; Monotype composing machine, keyboard, matrices, etc., \$1,600; 34, 50 and 53 in. Michles; 13 by 19 in. Colts armory \$125. Send for Powers-Tyson list and tell us your requirements. Complete line new equipment and outfits. THE WANNER COMPANY, 716 S. Dearborn St., Chicago.

ONE MEISEL single color 34" Web rotary press, printing one color each side from curved plates 3/16" thick with 33" cut-off; built for attachment of additional color unit; delivers five sheets (34" by 33") accumulated for fly jogger delivery or regular Bill of Lading delivery, giving sets by 8½ by 11" or 8½ by 33"; attachments for perforating both ways and for slitting lengthwise included; press three years old; available for immediate delivery. D 144, care INLAND PRINTER, 1 East 42d Street, New York City.

FOR SALE—Roth variable speed 1-3 H. P., 220-volt D. C. printing press motor with control panel; 75 fonts Thompson Typecaster mats \$1.00 and up per font; ten-point Monotype E composition mold, just back from factory, never used; Model 15 magazine at \$115.00 cash; all goods on approval; will buy Universal, Nurenberger-Rettige or Fouchet type molds, 14 or larger, any depth of drive. VERMONTVILLE PRINTING COMPANY, Vermontville, Michigan.

FOR SALE—One line ruling machine, 7 Crowell rotary air pumps from Cross feeders, 1 punch press, 1 power sealing machine (Standard Sealing Equipment Co.); 1 Brown folding machine, right angle, takes a sheet 30 by 42; 1 Premier Ellipsograph machine; 6 elevators built by the Willsea Works. For information address Purchasing Department, STECHER LITHOGRAPHIC COMPANY, 274 N. Goodman Street, Rochester, N. Y.

UNUSUAL OPPORTUNITY offered by large printing concern, centrally located in New York City, to a responsible party to take over complete linotype department now operating, including 4 linotypes, etc., with guarantee of steady work; convenient terms will be arranged. D 132.

Megill's Patent SPRING TONGUE GAUGE PINS Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent **DOUBLE GRIP GAUGES**



VISE GRIP. Adjustable. Used for any Stock. \$2.50 set of 3.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

FOR SALE—3 Brightwood machines in good order and working condition, serial Nos. 518, 529 and 530; price F. O. B. cars, \$1,550 each. MASON & MOORE, INC., 28-30 East 4th Street, New York City.

BOOKBINDERS' MACHINERY—New model National book-sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn Street, Chicago, Ill.

FOLDING MACHINE—21 by 28 Anderson folder, two parallels, three right angles; first-class condition; can be bought at a bargain. A. & E. GOODWIN, 1709 Morgan Street, St. Louis, Mo.

FOR SALE—Model 89 Liberty folder, complete with electrical equipment, etc.; used very little; will sacrifice for cash. CURTIS PRINTING CO., Flint, Michigan.

FOR SALE—Universal typecaster in fair condition with molds and 20 fonts of mats, \$100.00. Box 98, V. M. G.

FOR SALE-50-inch Seybold "Dayton" cutter. D 978.

HELP WANTED

Composing Room

PRACTICAL PRINTER as working foreman of printing department in papeterie plant in Massachusetts; must be good on color printing and high-grade work; good opportunity for right man; open shop. D 140.

WANTED—Typographical layout man for one of Boston's leading medium-sized printing houses. D 129.

Managers and Superintendents

SUPERINTENDENT-MANAGER—Must have good knowledge modern typography and layout, experienced in customer contact, sales and production (15 employees), modernly equipped, well-established plant; direct mail, catalogs, etc.; state age, experience in detail, present salary, references; send photo and samples of work, if possible. SCHENECTADY ART PRESS, Schenectady, N. Y.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 212 Legal Bldg., Washington, D. C.

Salesmen

SALESMEN who call upon the printing trade to sell on commission basis our well-known line of printing ink specialties; bodygum, dryers, antioffset, etc.; open territory in different parts of the country. HAMPTON AULD CO., 104-106 Verona Avenue, Newark, N. J.

Solicitor

SOLICITOR, capable of taking charge of commercial department of oldestablished printing house, that can create and bring in new business. D 131.

INFORMATION WANTED

FRANK A. GEHRING-If alive, communicate with C. F. Lewis, Kensington, Conn.

INSTRUCTION

MILO BENNETT'S SCHOOL—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Binder

RULER, FORWARDER, FINISHER, years of experience as bindery foreman and Cleveland folder operator; familiar with Rosback stitcher. D 139.

Composing Room

COMPOSING-ROOM SUPERINTENDENT, 20 years' Chicago experience, able to produce and run department systematically, seeks situation in up-to-date plant; publication, catalogs, etc.; can contact clients; union. D 143. LINOTYPE OPERATOR wants steady situation in modern shop; steady, reliable, union; go anywhere; when writing, please mention model machine, requirements, wages, etc. D 130.

MONOTYPE CASTER MAN desires position in the East; thoroughly experienced on all Monotype casters and keyboards; capable of taking charge of a Monotype plant. D 141.

LINOTYPE OPERATOR wishes a situation in union or unorganized town; experienced both newspaper and jobwork. D 138.

MONOTYPE OPERATOR desires change, caster or combination; 10 years' experience; union. D 137.

Executive

PRINTING PLANT EXECUTIVE—A man of rare energy, who gets things done promptly and satisfactorily, can bring to your plant judgment and experience in handling printing problems such as you might hope to find in few men; I can assure you of a very comprehensive knowledge and plan for economical production, and have the faculty to get it; can supervise sales, estimating, purchasing, as well as mechanical production; capable of making layouts, writing copy and designing pieces which best meet the needs of clients; I am 38 years old, total abstainer, married and in the very best of health; change desired between now and December 15th. References exchanged. D 142.

PRINTING SUPERINTENDENT—Practical printer with a fine executive experience, thoroughly trained in systems and efficient organization, desires change to a firm seeking the services of an economical and highly efficient executive; only permanent position with reliable firm considered; best references. D 90.

PRINTING EXECUTIVE—Position desired in medium-sized cylinder plant by young man with several years of successful plant management experience; a university graduate, twenty-nine years of age; will assume responsibility of entire management or any part of it; record will stand strict investigation. D 136.

PRINTING EXECUTIVE, married, experienced in handling all classes commercial and direct-by-mail advertising, publications, purchasing and estimating. D 70.

Managers and Superintendents

A PRODUCTION MANAGER, now successfully employed on his fourth major job of pulling printing plants out of red, will make a change if the opportunity to do so will better his income; practical in all of the allied industries and in art, and accustomed to high standards on annual gross billing from one to three million; salary \$10,000. D 146.

PRODUCTION MANAGER or superintendent; a practical printer of wide executive ability; age 40; New York and Chicago experience; knows typography; finest halftone and color presswork; real knowledge of colors; bindery; estimate; enjoys contact with client; a manager, not a driver; a real producer. D 112.

MANAGER OR SUPERINTENDENT—Estimator and layout, age 35, thorough printer (23 years), employed, seeks permanent connection medium-sized plant; married; sober; good mixer; capable executive; reasonable salary to start. D 128.

PLANT SUPERINTENDENT, or composing-room foreman, by thoroughly seasoned executive of proven ability on the highest grade of colorwork; A-1 references; available December 1, Chicago only. Replies treated in confidence. D 13.

SUPERINTENDENT—Linotype machinist-operator, all-around practical printer and estimator, desires permanent connection; married; 40 years old; can assume full charge production; go anywhere; state size plant and salary. D 133.

Pressroon

CYLINDER PRESSROOM EXECUTIVE (pressman), 15 years' experience halftone, process colorwork, single and two-color presses, O. K. color, position; efficient production manager; desires position in West; now employed; available January 1st. P. O. BOX 598, Philadelphia, Pa.

PRESSROOM SUPERINTENDENT—Exceptionally high-grade man, experienced in four-color process, book, commercial and water-color printing; desires position with growing firm; age 38; married. For further particulars address D 135.

POSITION WANTED as cylinder pressroom foreman; wide experience; thoroughly familiar with catalog and process color; have good executive ability; good references; now employed; will go anywhere. D 145.

CYLINDER PRESSMAN wants to locate in medium-sized town; halftone and colorwork; central states. D 34.

BUSINESS DIRECTORY

Advertising Service

ADVERTISE FOR RESULTS—Use our "Tabloid" House-Organ; all material furnished; you print it; inexpensive, profitable. Ask for details. WRITERS' STUDIO, P. O. Box 34, Jacksonville, Fla.

Dissipate Static . . DOYLE ELECTRIC SHEET HEATER . . Prevent Offset

Conquer Lint. DOYLE VACUUM SHEET CLEANER .. Conquer Dirt

Doyle's Brilliant Gold Ink Doyle's Setswell Compound J. E. DOYLE COMPANY 310 Lakeside Ave., Cleveland, Ohio Doyle's Liquid Reducer Doyle's Fast Dryer

Air-Conditioning and Humidifying Systems

- HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write THE STANDARD ENGINEERING WORKS, Pawtucket, R. I.
- B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet ventitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

- ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.
- AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

Bookbinding Machinery

- LATHAM MACHINERY COMPANY, 1143 Fulton Street, Chicago.
 BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bidg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.
- BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.
- OVERSEWING MACHINES, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.
- ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. EFFICIENCY BINDERY TABLE CO., 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronze Powders

EDWARD C. BALLOU CORPORATION, 456 Fourth avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

Bronzing Machines

- COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.
- THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment -Wood and Steel

- AMERICAN TYPE FOUNDERS CO.—See Typefounders.
- THE WANNER CO., 716 S. Dearborn Street, Chicago.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Deckle-Edging Machinery

DOUBLE OR SINGLE HEAD, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

Die Cutting

SPECIALISTS in steel rule die cutting, FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

Easels for Display Signs

- ORIGINATORS and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.
- EASELS for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cieero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

FOR COLD EMBOSSING try Ever-Ready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8996 134th Street, Richmond Hill, N. Y.

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 5% by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Envelones

ILLINOIS ENVELOPE CO., Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

Foreign Agents

CASA ITAL. Succ. L. PEROGLA, Via G. Fiamma N. 28 Milan, Italy.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Grippers

GRIPPERS for all makes of job presses and feeders; \$x12, \$8.00: 10x15, \$8.00: 12x18, \$10.00; 14%x22, \$11.00. In use for ten years. THE CASPER GRIPPER CO., Erie Bidg., Cleveland, Obio.

Heaters and Humidizers

HUMIDIFIERS are the coming thing. Ours are also pure-air machines.
Write for circular, Also gas and electric heaters, neutralizers and ink
agitators. UTILITY HEATER CO., 239 Centre Street, New York City.

O., 289

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

Lithographers

- LUTZ & SHEINKMAN, INC. LITHOGRAPHERS 2 Duane Street, New York
- MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-Third Street. Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mounting and Finishing

FROM MAKING the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, Inc., 121-125 West 17th Street, New York City.

Numbering Machines

- TYPOGRAPHIC HAND and Special, THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street,
- AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

Overlay Process for Halftones

- CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.
- FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Padding Composition

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents-Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER & ALLWINE, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

- THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.
- JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.
- G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Raising machines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds, gloss and dull, \$2.50 lb.; gold and silver, \$4.50 lb. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. Look in index for our advertisement.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 88-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

Printers' Supplies

EVERYTHING for the printer. Type, rule, ink, machinery, supplies, etc.

Ask for latest folders. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Printers' Tools

STAR TOOL WORKS, Shuey Building, Springfield, Ohio. (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark St., Chicago, Ill. "Air Service will be Maintained."

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Saw Trimmers, Linotype Supplies

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wynadotte St.; Mineagolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 509 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 537 S. Dearborn street; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and ofter European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers and typefounders products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotype metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

Type Wash

NO-WURK-UP prevents type work-ups, saves time, money, customers; half pint postpaid 75c. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Obio.

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

Wood Goods-Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.



The Productimeter

gives the "count" accurately and dependably. Extra rugged construction and reliable mecha. Large figures. Write for catalog

DURANT MFG. COMPANY 653 Buffum Street Milwaukee, Wis.

ARDBOARD

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against fall-ing down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N.Y.

OUR CUSTOMERS ARE OUR BEST ADS REPEAT ORDERS CONFIRM THIS

CLINE ELECTRIC MFG. CO.

NEW YORK CITY

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.

"Nonpareil"
Model



WETTER

All Numbering Machines will make money for you — but the WETTER will give you the best results.

SOLD BY DEALERS AND ALL BRANCHES

\$9

5-Wheel

Six-Wheel Size, \$10

American Type Founders Company

ANDERSON UPRIGHT TRUCKS



Folding Machines



C. F. ANDERSON & CO. 3231 Calumet Ave., Chicago

pay in plant efficiency, savingtime, space and steps. Built strong and equipped with 4 rubroidcasters, they carry a full load on its way easily. Size 19 x 25." Soldbyleading type founders and dealers.

Bundling Presses

European Market

Important firm wishes to establish a separate department for the sale of American machines (typographic, binding, offset) in Europe generally or in France, Belgium and Holland specially. Firms interested in these markets are requested to send full particulars to D-134, care of this paper.

In a hundred places
this morning, your

Letterheads
are saying more than,
you put on paper

No MATTER how much you may say
in your letterheads may be
telling an entirely different story. There
is an elusive something in Gensine Engraved Stationery that seems to say
"Success! Dependability! Quality!" Make
your letterheads work for you instead of
against you. Consult any dealer displaying
the Mark of Gensine Engraving—he will
gladly help you.

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ENGRAVED

MANUFACTURERS ASSOCIATION

OVER one million influential people will read the issue of the National Geographic Magazine in which this interesting sales-building advertisement will appear. Push genuine engraved business cards and stationery this month and profit by this publicity.

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This Advertisement
appears in the National
Geographic Magazine
for December—circulation 1,200,975.

BRADNER SMITH & CO. PAPER MERCHANTS

Business Papers Away from the Humdrum JOHN JONES, INC.

TO SAM SMITH

FAR LAND MASS.

Clearfield Coke Co.

COLHIAI OUS MIGHT SITE SAPPOINTMENTS

APPOINTMENTS

Appoint Make and Maket Streets

San Francisco

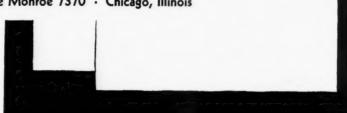
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The Common Against Maket Against Maket Streets

Th

OST people order letterheads and business forms just before the supply runs out. But you may be one of the foresighted folks who keep step with the music of up-to-dateness — whether you have a supply on hand or not. While office furniture is taking on jazzy lines and angles, business papers, not to be outdone, have gone modernistic with angle watermarks, surprise surfaces and vivid color tones. Tell us the nature of the business in which you're engaged and we'll send business paper samples in keeping with the modern spirit. A modern paper can make even a billhead attractive.

333 South Desplaines Street · Telephone Monroe 7370 · Chicago, Illinois



ANDON

New Colors, New Finishes The Same Buckeye Quality The addition of four new colors and a wider range of finishes has now brought the Buckeye Cover line to a completeness that will satisfy any printing need. The same strength that has made Buckeye Cover a world standard is jealously maintained. Notable amongst the colors in which this famous and economical cover paper is now available are the new Orange, Sapphire, Brown and Green. The most brilliant modern effects are now possible without sacrifice of Buckeye quality and Buckeye economy. The printing surface of Buckeye Cover is now definitely improved and the sheet shows little difference on its two sides. It is more than ever suitable to work and turn jobs. If you have not yet received a new Buckeye Cover sample book we shall gladly send one so that you may make your own appraisal of our contention and our belief — that Buckeye Cover is the best cover paper value in the world. THE BECKETT PAPER COMPANY Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848

WATERMARKED the NATION'S **BUSINESS PAPER**

Eastern Sales Office: Court Square Building No. 2 Lafayette Street NEW YORK



Western Sales Office: Otis Building

10 So. La Salle Street CHICAGO

Howard Bond Distributors

ALBANY, N. Y.
Potter-Taylor Paper Corporation

AKRON, OHIO Federal Paper & Twine Co. ALLENTOWN, PA. Kemmerer Paper Company

ATLANTA, GA. Louisville Paper Company

BALTIMORE, MD.
Dobler & Mudge
B. F. Bond Paper Co.

BINGHAMTON, N. Y. Stephens & Company BOSTON, MASS. John Carter & Co., Inc. Arthur E. Ham & Son Stimpson & Co.

BROOKLYN, N. Y. General Paper Goods Mfg. Co. (Env.)

CHICAGO, ILL.
Midland Paper Co.
Parker, Thomas & Tucker Paper Co.
Moser Paper Co.

CINCINNATI, OHIO
The Charfield Paper Corporation

CLEVELAND, OHIO The Cleveland Paper Co. COLUMBUS, OHIO
The Diem & Wing Paper Co.

CONCORD, N. H. John Carter & Co., Inc.

DAVENPORT, IA. Peterson Paper Co.

DAYTON, OHIO The Central Ohio Paper Co.

DETROIT, MICH. Chope-Stevens Paper Co.

DULUTH, MINN.
Duluth Paper & Specialties Co.

ORAND RAPIDS, MICH.
Quimby-Kain Paper Co.
HARRISBURG, PA.
Donaldson Paper Co.
HARTFORD, CONN.
John Carter & Co., Inc.

INDIANAPOLIS, IND. C. P. Lesh Paper Co.

LANSING, MICH. Weissinger Paper Co. LOS ANGELES, CALIF.

Ingram & Co.
LOUISVILLE, KY.
Louisville Paper Co.

MEMPHIS, TENN.
Louisville Paper Co.
MILWAUKEE, WIS.
W. F. Nackie Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher-Leffholm Co.

MONTREAL McFarlane, Son & Hodgson

NEW ORLEANS The Diem & Wing Paper Co.

NEWARK, N. J. J. E. Linde Paper Co.

J. E. Linde Paper Co.

NEW YORK CITY

Allan & Gray

H. P. Andrews Paper Co.

Bahrenburg Paper Corp.

J. E. Linde Paper Co.

M. & F. Schlosser Paper Corp.

Blake-Butler Paper Co., Inc.

NIAGARA FALLS, N. Y. Power City Paper Corp.

OAKLAND, CALIF. General Paper Co.

OMAHA, NEBR. Marshall Paper Co.

PATERSON, N. J. Paterson Card & Paper Co.

PEORIA, ILL. John C. Streibich Co.

PHILADELPHIA, PA. Garrett-Buchanan Co.

PHILADELPHIA, PA.
Philadelphia Card & Paper Co.

PITTSBURGH, PA.
The Chatfield & Woods Co. PROVIDENCE, R. I. John Carter & Co., Inc.

RICHMOND, VA. Virginia Paper Company

SAN FRANCISCO, CALIF. General Paper Co.

SEATTLE, WASH.
Paper Mills Agency
SIOUX FALLS, S. D.
Sioux Falls Paper Co.

SPRINGFIELD, MASS. John Carter & Co. SYRACUSE, N. Y. J. & F. B. Garrett Co.

TOLEDO, OHIO
The Ohio & Michigan Paper Co.
TORONTO
Barber Ellis Company
VANCOUVER, B. C.
Columbia Paper Co.

VICTORIA, B. C. Columbia Paper Co

Columbia Paper Co.
WASHINGTON, D. C.
Dobler & Mudge
WEST CARROLLTON, OHIO
Miami Tablet Co. (Tablets)
American Envelope Co. (Env.)
WESTFIELD, MASS.
The Old Colony Envelope Co. (Env.)

WINNIPEG Barkwell Paper Co.

Export

AMSTERDAM, HOLLAND G. H. Buhrmann's ANTWERP, BELGIUM Papeteries Anversoises

ECUADOR Parsons & Whittemore, New York

HAWAIIAN ISLANDS American Paper Exports, Inc., New York

LATIN AMERICA James P. Heffernan Paper Co., New York

PARIS, FRANCE Papeteries Prioux

URUGUAY AND AUSTRALIA Albermarle Paper Mfg. Co., Richmond, Va.

TURIN, ITALY Messrs. Luigi Trossarello THE HAGUE, HOLLAND G. H. Buhrmann's Papiergro

oothandel, N. V.

G. H. Buhrmann's Papiergrootha OSAKA AND TOKIO, JAPAN Frazar & Company, New York

THE HOWARD PAPER COMPANY

URBANA, OHIO



"... Having used it (the Standard Interlocking Accounting System) we would not be without it, and we recommend it to any printer who wants to know the true condition of his business—the weak spots as well as the strong spots."

Garrett & Massie, Inc. Richmond, Virginia



"... The system which was installed in 1921 has more than met our expectations and the cost of the original installation has been returned to us many times through the savings effected by correcting the weak points which the results of our system indicated."

National Publishing Co. Washington, D. C.



"... The Interlocking System is sensible; it is much easier and practical, and when you come to the end of the month or the end of the year your bookkeeping figures and your manufacturing figures are at one with each other."

> The Southgate Press Boston, Mass.

These Printers, Already Successful, Profited by Adopting This Advance

HEY realized that in these days of severe, resourceful competition decided advantages could be gained by modernizing not only their plant equipment but their accounting practices as well.

When a new and vitally important development took place in Printing Accounting—Costs being tied in with and controlled by the General Accounts—they embraced this advance. Regardless of the nature or magnitude of your business this more profitable accounting method is applicable and successful. Read these unqualified endorsements; our files are full of similar enthusiastic testimonials.

Let us give you complete information: Check off "Better Financial Control" on the attached coupon. At the same time we'd be pleased to tell you something of other Typothetae advantages — just check off and mail the attached coupon.



"... The fact that everything is so clearly set forth and that the books cannot balance until every item is checked and proven, right down to the work in process, takes a great load of doubt from our minds"

> Sun Printing Co. Pittsfield, Mass.



"The best thing we can tell you about the Standard Interlocking System is that we would not be without it under any circumstances."

> Purse Printing Co. Chattanooga, Tenn.



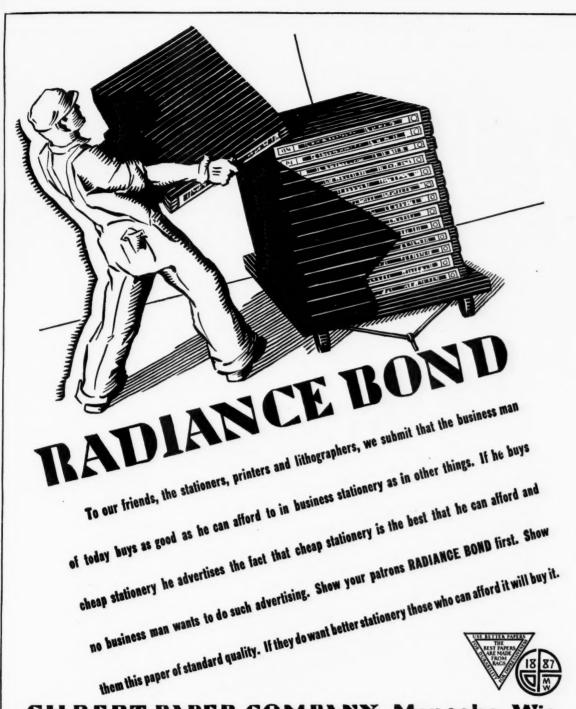
"The data which it provides us with is invaluable, and we do not see how any printing business, of fair size and up, can get along without it."

> Oxford Print Boston, Mass.

UNITED TYPOTHETAE OF AMERICA Tower Building, Washington, D. C. Please send me full information on how Typothetae helps its members to attain: Better Financial Control Increased Sales More Efficient Production More Effective Personnel Name Position Firm

UNITED TYPOTHETAE OF AMERICA

The International Trade Association of the Printing Industry
TOWER BUILDING « 14th and K Streets, N. W. » WASHINGTON, D. C.



GILBERT PAPER COMPANY, Menasha, Wis.

Albany, N. Y. Birmingham, Ala. Butte, Mont. Chicago, III. Dayton, Ohio Detroit, Mich. Fort Worth, Texas Memphis, Tenn. Milwaukee, Wis. Minneapolis, Minn. W. H. Smith Paper Corp. Sloan Paper Company Ward Thompson Paper Co. **Bradner Smith & Company** Cincinnati Cord. & Paper Co. The Paper House of Michigan **Tayloe Paper Company Tayloe Paper Company Bradner Smith & Company** Swartwood Nelson Paper Co.

New York, N. Y. New York, N. Y. Oakland, Cal. Philadelphia, Pa. San Francisco, Cal. Spokane, Wash. St. Louis, Mo. St. Paul, Minn. Tulsa, Okla. Kansas City, Mo.

Bishop Paper Co., Inc. Green, Low & Dolge, Inc. General Paper Company Garrett-Buchanan Company General Paper Company Spokane Paper & Sta. Co. **Baker Paper Company** Inter-City Paper Company **Tayloe Paper Company** Bermingham & Prosser Co.

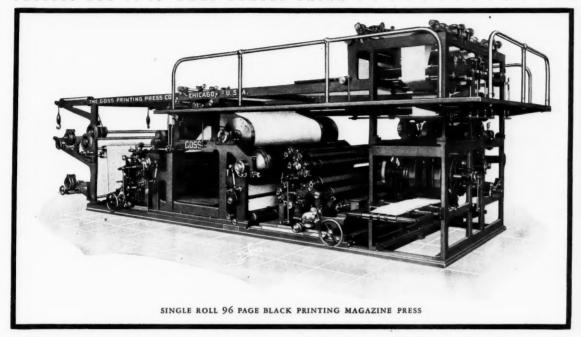


The popular-priced paper for the work-a-day world

THE MUNISING PAPER COMPANY - MUNISING, MICHIGAN

WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING

PRESSES BUT IT IS WHAT OTHERS THINK



If You Find it Necessary to Cut Costs, in Order to Cut Prices, in Order to Hold Your Business—a GOSS Rotary Special Magazine Press Provides the Way

A GOSS Special Rotary Magazine Press enables you to meet competitive prices and lick them and earn a satisfying profit, because the GOSS is a superb machine. It prints fast; it prints beautifully; it costs less to buy and less to operate. We will design it to eliminate many of the older units you now require, so your investment will be less. Its design permits easy, sure, fast make-ready; it distributes ink perfectly; its register is superb; its waste is minimum; it operates hour after hour at high sustained speeds and its halftone and color work is irreproachable. Goss exclusive features on Goss special magazine presses permit you to operate from 15 to 25% faster than any other press without reducing the fine quality of your printing; nor does this additional speed disturb the accuracy of the Goss folder. All of these things would reduce your printing costs to such a figure that in a competitive market you can take magazine and catalog contracts and earn satisfying, steady annual profits. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. / SAN FRANCISCO OFFICE: 707 CALL BUILDING THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. / / LONDON



Please Mention THE INLAND PRINTER When Writing to Advertisers.

low can we make this offer more liberal?

Here is our proposition: Write to us, stating the size and weight of the coated paper you are using on your next job of fine printing, and we shall send you — without cost or obligation — a sufficient quantity of Velour Folding Enamel for a thorough trial. Run it right along with your job. Compare. See how it prints. See how much it enchances the

We know that VELOUR is an achievement in paper making. beauty of your finished piece.

Now we want you to know it; hence our offer. VELOUR is the new folding coated paper by Allied originators of folding enamels. It has a rag base. It is strong. Its surface is a joy to printers — taking exquisite impressions. It folds beautifully. And its price is such that you will choose it for those jobs where paper costs are a factor. Write for your test supply and name of nearest distributor. ALLIED PAPER MILLS

Kalamazoo, Michigan

-by the originators of folding coated paper New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.

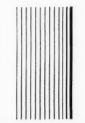
New England Representative, MEEK AND WHITNEY, INC., J. A. Andrew, Vice-President Mill Sales Dept., 260 Tremont St., Boston, Mass.

Western Representative: R. C. BISHOP, 203 Sheldon Bldg., San Francisco, Calif.



IS PRESENTED TO A. M. SEDGWICK
HONOLULU, HAWAII
FOR SUBMITTING

Veldurofold



MIAMI SAMPLES

Send today for samples of MIAMI VALLEY Coated Papers, including the following well-known brands:

Veldurofold
Miami Double Service Bond
Duokote
Miami Dull Kote Enamel
Tiffany
Miami Folding Enamel
Miamitint
Community Enamel
Rayon Enamel
Publication Fnamel



the new name for the strongest folding enamel thus far produced

The new name -- VELDUROFOLD -- best describes this great, new folding enameled paper produced by MIAMI VALLEY Coated Paper Specialists.

VELDUROFOLD is the strongest folding enameled paper on the market and at the same time has a most beautiful printing surface -- smooth as velvet to the touch, uniform in quality, and of a standard never before approached at a popular price.

For example, there are several high grade brands of folding enameled papers that look about as good as VELDUROFOLD when the finished job comes out of the printer's delivery truck, but if you are interested chiefly in how your mailing pieces and booklets look when they reach the prospect's desk, you will rely on VELDUROFOLD.

Write today for VELDUROFOLD samples. Enclose with your letter, samples of your usual mailing pieces and booklets. This will entitle you, without charge or obligation, to the advice of a Coated Paper Specialist, who will suggest the MIAMI VALLEY paper you can use most economically for each class of printing.

Investigate this MIAMI VALLEY cooperation today - - at once. It is good assurance of printing satisfaction.

THE MIAMI VALLEY COATED PAPER COMPANY
Specializing in Coated and Enameled Papers
FRANKLIN, OHIO

MIAMI

COATED PAPERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

How Long Will a Sheet of HAMMERMILL BOND Endure?

"How long will a sheet of Hammermill Bond last? How long will it endure for 'permanent' records?"

The plain truthful answer is this:

Nobody knows. The oldest known sheets of Hammermill Papers were made in 1900, and are today on exhibit at the Hammermill offices at Erie, Pennsylvania.

Hammermill was established in 1898, introducing the Hammermill process of making all-sulphite writing grades. However, no especial effort was made to preserve specimens of mill runs or records for more than a few years. In 1923, a collection of letters, records, and specimen sheets of Hammermill papers of early production was begun. Sample sheets of runs made as early as 1900 and 1901 were obtained and found in a perfect state of preservation as to strength, color, and writing on some of the sheets.

One of the sheets of 1901-made Hammermill all-sulphite writing paper, of 16 pound folio substance, measuring about 5 x 7 inches, when clamped along two parallel sides and supported from above will support a certified 25-pound

A photograph of the demonstration referred to in this paragraph

weight hung from the lower clamp. This test has been on exhibition at Direct Mail Advertising Association Expositions and other public occasions and has been witnessed by thousands of persons.

The layman may ask:

"We have been told that newsprint, which is all-wood paper, deteriorates rapidly. Why is this not also true of Hammermill papers, which are all-sulphite?"

The reason may be stated simply:

Because some of the pulp in newsprint is not only all-wood, but also all the wood. Ground-wood pulp contains not only the cellulose fibres, but also pitch, resins, and other products of growth that are subject to chemical change and deterioration.

Approximately, a pound of wood produces a pound of ground-wood pulp, but it will provide only a half pound of sulphite cellulose. This half pound of cellulose, as obtained by the Hammermill method, is free from any traces of the half pound of deteriorating substances, for these have been disposed of in the chemical process developed for those papers that carry the Hammermill watermark or name. Hammermill makes its own pulp so Hammermill papers will have the quality to endure.

From some end-of-the-war surplus supplies Hammermill has recently been able to obtain some Hammermill Bond made more than ten years ago. A complete 19 x 24 sheet of this paper will be sent you for your own inspection and tests if you will request it on your business letterhead. Address, Advertising Department, Hammermill Paper Company, Erie, Pennsylvania.

OAKLEAF SHOP TOWELS do a better job than other wiping materials and cost less

You can save money by using Oakleaf Shop Towels, and have cleaner equipment. These towels are of uniform size, quality and absorbency . . . every pound will wipe more area, and wipe it better. They are clean and *sanitary* at the start. They have no buttons or hooks to damage type, no loose threads to catch on half-tones and stick to the rollers of your presses. They are the best material there is for wiping down presses, and as good as the cleanest rags for forms.

Oakleaf Shop Towels offer a great economy in actual cost as well. You can use them over and over again, sending them to the laundry each time. Our customers have found they are good for an average of twenty-five washings. Here is a typical case to show their saving over even the most ordinary rags:

COST OF USING OAKLEAF SHOP TOWELS:

100 pounds at 35 cents per pound cost . . \$ 35.00 24 washings at \$5.00 per 100 pounds . . . 120.00 Total . . . \$155.00

EQUAL WIPING SERVICE OF 2,500 POUNDS OF RAGS:

2,500 pounds of rags at 10 cents per pound cost \$250.00 \$250.00

155.00

\$ 95.00 saving with Oakleaf Shop Towels

With these towels, you can effect a definite saving in operating expenses, whether you use a great deal of wiping material or only a little. For complete information write direct to Oakleaf Mills.

Oakleaf Mills

Division Callaway Mills

La Grange, Georgia

MILLS AT DALTON, MASS. NATIONALLY DISTRIBUTED



THERE IS A WESTON PAPER
FOR ANY USE THAT
DESERVES THE BEST

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WAVERLY LEDGER IS USED WHERE QUALITY AND COST ARE A FACTOR

CENTENNIAL LEDGER IS USED WHERE A GENERAL UTILITY PAPER IS REQUIRED

FLEXO LEDGER IS USED WHERE A
FLAT LYING LOOSE LEAF SHEET IS DESIRED

TYPACOUNT LEDGER IS USED IN QUALITY FORMS FOR MACHINE POSTING PURPOSES

WESTON'S POSTING LEDGER IS USED WHERE ECONOMICAL SERVICE IS REQUIRED

DEFIANCE BOND IS USED WHERE A
QUALITY BONDOF HIGHEST CHARACTER COUNTS



Specify.

CENTENNIAL
LEDGER for commercial stationery,
programs, receipts,
posters, broadsides, bank
statements, or the many
types of printed material that
go out from your business and you
will realize the satisfaction of a
perfect job, on perfect paper, turned
out quickly, economically and proudly.



And saves himself money, too, on the cost of preparing his printed pieces

THERE are buyers of printing who persist in specifying sizes for printing jobs before they call you in.

The result is too often "trick" size production troubles - and every printer knows what a lot there are . . . what they cost in time and money! Complicated estimates . . . shopping all over town for specialsized paper . . . not finding it . . . ordering it from the mill . . . ordering special envelopes . . . then special instructions and handling all through the shop . . . with a fixed delivery date staring you in the face all the time!

There is just one point where this can be stopped. Right where it starts - at the desk of this kind of customer. Here is a simple way to

do it . . . or rather to get the buyer to do it for you.

The S. D. Warren Company has prepared a chart of actual sizes for mailing pieces.

These sizes are right. They cut economically from standard sheets. They fit Warren Standard Booklet Envelopes. And there are plenty of sizes to choose from for all practical requirements.

The chart is a handy size—only 11" x 17." The buyer can keep it spread out right under the glass on

his desk. His "trick" size order is stopped before it starts. When he wants a dummy he simply asks you

to cut it to fit one of the sizes shown.

Think what this means to you . . . to know that a dummy will be standard size . . . that paper and envelopes are waiting for you at the warehouse . . . that you can spend your time as you like to spend it-in turning out a really fine job of printing.

Any of the paper merchants handling Warren's Standard Printing Papers can supply you with as many of the charts as you wish to distribute. Give one to each of your customers. Explain its use . . . how it saves him work . . . eliminates the

extra costs that "trick" sizes entail. Impress on him that he ought to keep it on hand and use it.



S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

PARSONS'

(b) othic

Boms

The Golden Mean of Business Papers





PARSONS PAPER COMPANY

Holyoke, Massachusetts





SEAMAN PAPER COMPANY

CHICAGO 411 West Ontario Street NEW YORK ST. PAUL 122 East 42nd Street 1507 Pioneer Bldg. ST. PAUL 1507 Pioneer Bidg.
MINNEAPOLIS 515 Washington Ave.
MILWAUKEE 1st Wis. Nat. Bank Bldg.
BUFFALO 93 Mississippi St.
DES MOINES 425 W. Grand Ave.
PHILADELPHIA
ST. LOUIS 1507 Pioneer Bidg.

SEAMAN-PATRICK PAPER COMPANY

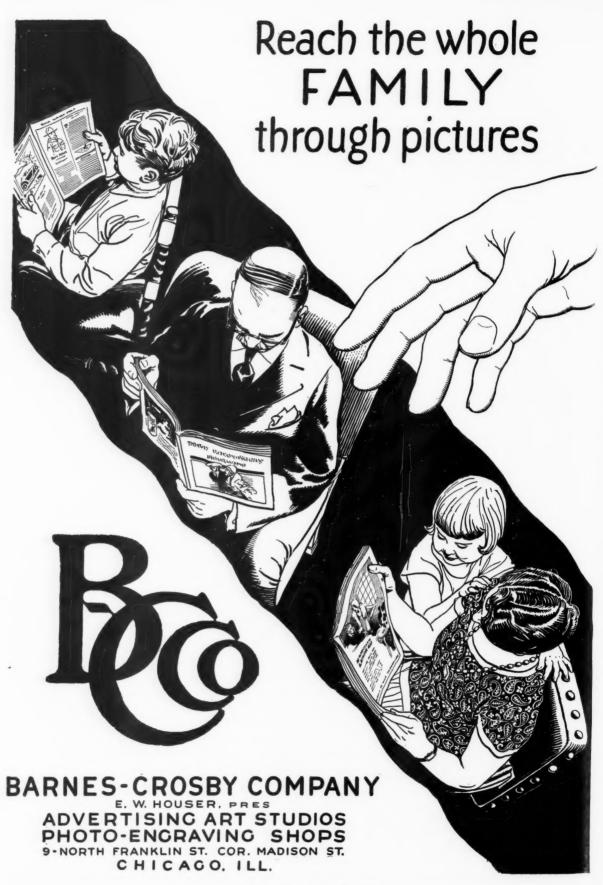
DETROIT 1225 Vermont Street
BATTLE CREEK 135 Orchard Street

COON come the holidays-New Year's-and Dersonal resolutions that may or may not be kept. But alert business men will examine critically what has been done, and will look searchingly into the future.

We have an idea that keener business competition will result in a further apt development of the graphic arts. When the advertiser's eye looks at printed matter during the year, the importance of paper will be more clearly visible. The necessity of competent paper service will more surely demonstrate itself. More shrill will be the clamor of the little mechanical imps that lessen printed effect. And better printing papers and shrewder paper service will become increasingly advisable.

The demand for more certain paper knowledge and greater nicety of judgment will find leading paper merchants well fitted to satisfy. You are invited now and at all times to find out by test the especial benefits derived from using Seaman paper service.

PAPERS SEAMAN





Crisp as a New Treasury Certificate

BOND paper got its name from the superbly rich stock on which bonds were originally transcribed.

"Crisp as a new Treasury Certificate" aptly described the strong, crackly, beautifully surfaced paper—made from selected new rags, and created by workmen who were also craftsmen.

Nowadays there are as many grades of bond paper as there are of motor cars. So-called rag bonds are sometimes made of rags that have grown old and decrepit in service.

One bond paper, however, has held fast to the old traditions. Old Hampshire Bond is still 100% rag—rags

that have never been used—rags whose fibres have never fought a losing battle with laundry bleaches.

Old Hampshire Bond is still made by craftsmen who work slowly, to achieve perfection, and who regard their creations as the true artist regards his finished canvas.

For business stationery, documents and direct mailings that must be too good to be tossed aside unread—there is no substitute for Old Hampshire Bond.

White—and twelve delightful tints. Known to your customers through a quarter-century of advertising.

Old Hampshire Boud

HAMPSHIRE PAPER COMPANY - SOUTH HADLEY FALLS, MASS.

Also Makers of Old Hampshire Social Stationery

"The Aristocrat of the Writing Table"



Disarming STATIC

...a Notorious Thief of Pressroom Profits!

Static Electricity steals pressroom profits when it cuts down the speed of presses and increases the spoilage of paper — the inevitable result when sheets adhere to the cylinder, delivery mechanism or to one another. Such manifestations of static are most troublesome when paper is fed through the press a second time, especially in cold weather. The

Chapman Electric Neutralizer

WPM/ KIDDER=

PRODUCTS

KIDDER straight and all-size Rotaries; special Presses for practically all purposes; U.P.M. Vacuum Bronzers (High Speed and Fly Delivery); U.P.M. Sheet Rotary Press; Chapman Electric Neutralizer.



disarms the thief and puts him to rout. It is the only known means of entirely eliminating static

U. P. M.~KIDDER PRESS Co., INC.

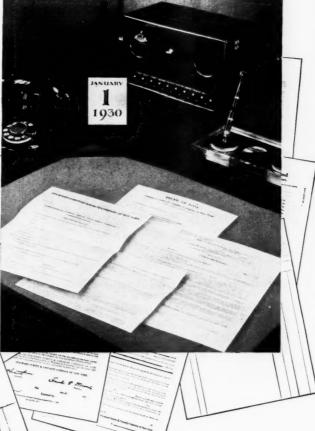
UNITED PRINTING MACHINERY COMPANY . . KIDDER PRESS COMPANY

38 PARK ROW NEW YORK CITY Headquarters and Factory at Dover, N. H.
CANADIAN OFFICE, TORONTO

FISHER BUILDING CHICAGO, ILL.

Begin the New Year right! Use Office Forms of Sturdy, Dependable, Moderately Priced







ADIRONDACK BOND

(Tub Sized)

Another Certified Product of

Costly "leaks" of time and operating expense are minimized when routine is cleared and speeded by office forms of Adirondack Bond Recommend them to your customers-they mean a more prosperous New Year.

Adirondack Bond comes in eight colors and white. It's tub sized, to give a better surface for printing, typing and pen-andink writing; it's serviceable; it's priced moderately. Also suitable for letterheads, envelopes, circulars, and other business needsMade by the world's largest manufacturers of paper, IN the Adirondacks, from Adirondack spruce, with sparkling Adirondack water. Makers, too, of Adirondack Ledger and Adirondack

INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N. Y.

Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia, Cleveland, New Orleans

DISTRIBUTORS

Albany, N. Y.
Alanta, Ga.
Baltimore, Md.
Birmingham, Ala.
Boston, Mass.
Chicago, Ill.
Dallas, Tex.
Dayton, Ohio
Hartford, Conn.
Houston, Tex.
Kansas City, Mo.
Los Angeles, Cal.
Minneapolis, Minn.
New Orleans, La.

Thomas Barrett & Son
Harris & Paul Paper Company
R. C. Kastner Paper Company
R. C. Kastner Paper Company
The Seymour Company
Walker-Goulard-Plehn Co., Inc.
Willmann Paper Co, Inc.
Atlantic Paper Company
General Paper and Cordage Co.
Shiner-Sien Paper Co.
The Norman F. Hall Company
Paper Mills Agency, Inc.
Shaughnessy-Kniep-Hawe Paper Co.
F. G. Lesile Paper Co.
The Barton, Duer & Koch Paper Co.
The Barton, Duer & Koch Paper Co.
The Barton, Duer & Koch Paper Co.

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

14.28 Per Cent More Output on Cylinder Presses

Automatic device kills static 100%; saves 0.5 hour per press per day-eliminates slip-sheeting on 89% of heavy forms-press output increased 14.28%.

Accept 30-Day Free Trial Offer

The owner of a Babcock 35×48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic offset elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another \$1.50 a day to the press profit.

His pressman oper at es the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

Accept 30 Days' Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money, send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

Craig Sales Corporation

636 GREENWICH ST.

NEW YORK CITY

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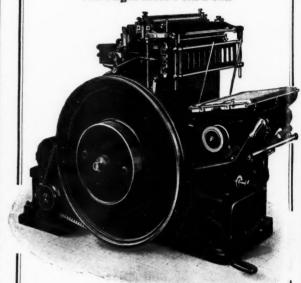
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Inside chase measurements: 13\%" x 18" Net weight about 1 ton 2 cwt.



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Many improvements of the greatest importance to every printer.

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Best used machines and the largest assortment is offered by Hood-Falco

CYLINDER PRESSES

- CYLINDER PRESSES

 No. 1 Michle Perfecting Press, 40 x 53 bed, with Cross feeder and extension delivery. Unit is less than two years old. 5/0 Special Michles, 46 x 68 bed, with Dexter Suction pile feeders and extension deliveries. Very new, latest style. 7/0 Michle, 51 x 74 bed. 5/0 Michle, 46 x 65 bed. 4/0 Michles, 46 x 62 bed, two with Rouse lifts and extension deliveries. 2/0 Michles, 43 x 56 bed, one with Cross feeder and extension delivery. One very new.

 No. 10 Babcock, 42 x 55 bed.

 No. 2 Michles, 39 x 53 bed.

 No. 2 Michles, 35 x 50 bed, one with feeder.

We have a surplus of this particular size and will sell them at a low figure for immediate disposal.

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- 1 No. 4/3R Miehle Automatic Unit, swing away feeder; very new.
 6 Pony Miehles, 26 x 34 bed.
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The Name of Hood-Falco Corpora The Name of Hood-Falco Corpora-tion adds much to the trustworthi-ness of a used printing machine. Purchase from a concern which is

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Monotype Casters and Keyboards. Blatchford Cylinder Bases, approximately 44 x 55.

2 — Bright wood Boxing Machines.
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Some machines to offer direct from floor where operating. . . . Our Guarantee gives the purchaser 100% protection on any installation. A nation wide service organization!

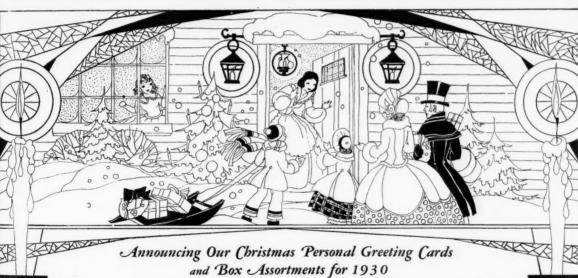
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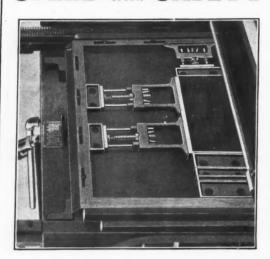
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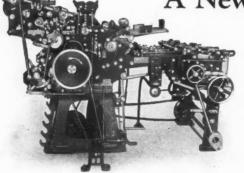
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Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



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Stitchers; 7/8 and 11/2" Morrisons; 1/4 Latham

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2 Monotype Composing Room Machines

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Send for a copy of our booklet "Oakite for Printers, Lithographers and Electrotypers." No obligation.

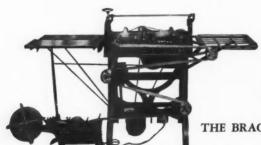
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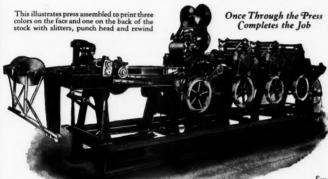
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7,500 IMPRESSIONS PER HOUR



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

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some printing shouts

some mumbles - some even stutters - and some is just plain dumb!

BUT the printed piece which persuades which gives the urge to buy—which tempts one to act, is dependent upon paper of charm and good printing qualities.

Papers of charm, with dependable printing qualities, in a wide range of colors, textures and characters, and such uniformity that there is an unusual opportunity for striking printing results, at surprisingly low paper costs, are in stock at SWIGART'S.

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Why not get the advice of an engineer who has studied these problems for more than a decade, and who has also an experience of half a century in printing?

Let me know what is your pressroom equipment, grade of work, and principal troubles in the pressroom, and perhaps I can solve your problem at much less cost than you anticipate.

Ask for booklet
"Pressroom Troubles Overcome"

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Care of UTILITY HEATER CO. 239 Centre Street, New York

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A mechanical device permanently attached to the press, that accomplishes a clean washup in less than ten minutes. NO ROLLERS are removed from the press. NO RAGS are used, thus permitting considerable saving in that item alone. The press actually washes itself under its own power at a great time saving.

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A Clean-A-Press Machine will pay for itself from one to five times a year wherever installed. They sell themselves on sight.

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ELIMINATE the hazards presented by grimy, slippery floors. Clean the easy Oakite way and remove the soaked-in oil, grease and ink from your shop floors.

Washing floors regularly with Oakite leaves them free from accident-breeding spots, loosens all grease and dirt which is readily rinsed away. Floors are safe to walk on and more inviting in appearance.

Our nearest Service Man will gladly explain Oakite economies for keeping floors and everything in the printing shop clean; or write for interesting booklet giving formulas and methods, sent free on request.

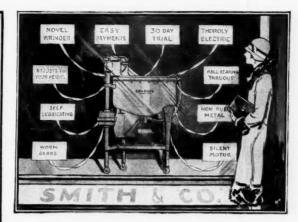
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This popular Dennison product is a splendid sheet of gummed paper which may be printed on the gummed side in the same manner as regular paper stock. It enables you to run on your regular presses attractive pasters at a fraction of the cost of decalcomania transfers.

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Mail the coupon now for plain and printed samples of "GUM-PRINT" and the name of your nearest Dennison distributor.

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The entire question of correct air conditioning is transferred from one of permanent and extensive plant construction to one of simple machine installation. Every plant official should be familiar with its possibilities. For detailed facts, write York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia.



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Standard proofing equipment wherever quality proofs are needed

> A Proof Press with Cylinder Press Impression

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METAL FEEDER

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Over twenty-six years of press experience has caused us to add 78,525 square feet to the initial floor space until with the recent additions we total 108,525 square feet. The skilled craftsmen which have been the basis of our success, and many of them sharing in these years of experience, have also increased in proportion. Through our combined efforts over ONE THOUSAND machines have been produced.

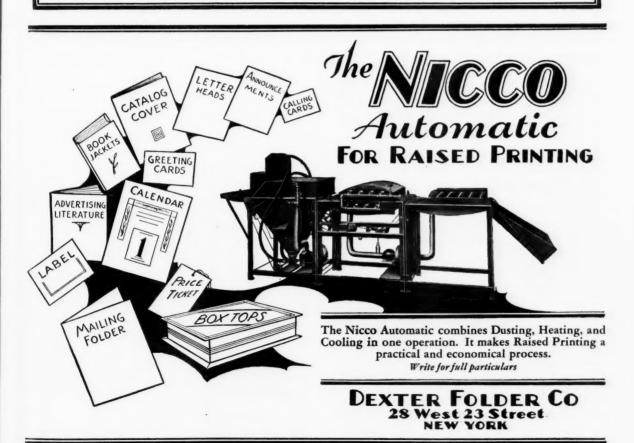
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Feeder, Motors (practi-

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39" and 44" Chandler-Price

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delivery 55" Babcock Optimus 43" Babcock Optimus

42" Whitlock 4-roller 28" Whitlock, fast Pony Kelly Special B

32" Seybold latest Automatic Cutter
44" Dexter Automatic

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latest style Every machine is completely rebuilt, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. Large stock folders and feeders.

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There's really nothing to pad-making when you use R. R. B., because it flows so freely. Not only are the pads made more quickly, but better as well. The sheets are held firmly together, yet they come away easily and with a clean edge. So different!

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Bonds - White and Colors. Book Papers — Enamel, M. F., S. & S. C., Eng. Fin., Eggshell, etc., in White and Colors.

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STAT-E

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Easily Installed on Any Press

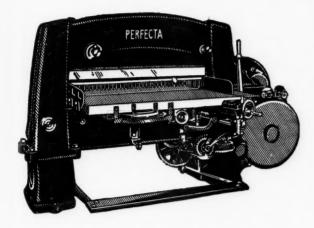
Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

W. JOLLY, Inc.

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Toronto Type Foundry Co., Ltd., Toronto, Ont.

PERFECTA Paper Cutter CUTS COSTS



28 NEW USERS—within a short period! And note the well-known concerns which are buying Perfecta Cutters.

Do you know why the Perfecta is revolutionizing paper cutting?

Because each Perfecta does the work of several ordinary cutters put together — cutting everything from tissue to the hardest cardboard, with hair-line accuracy.

Clamps, cuts, and feeds *automatically* — at the rate of *thirty* powerful cuts *per minute*. Knife stops *automatically* after the last cut.

Not only for automatic work, but for all kinds of paper cutting, the Perfecta is superior in STRENGTH, ACCURACY, SPEED, and ECONOMY.

The initial cost is moderate, and the savings of time and money are substantial — enough to make the Perfecta pay for itself within a very short time.

Proof

The Government Printing Office, Washington, D. C., first bought 1 Perfecta Cutter, then 2 more, then 3 more, within two years.

The U. S. Printing & Lithograph Co., Baltimore and Cincinnati, first bought 1 Perfecta Cutter, then 2 more, then 3 more.

The Gugler Lithograph Co., Milwaukee, first bought 1 Perfects, then 2 more.

Other Recent Purchasers

Polygraphic Company of America, New York *Linde Paper Company, New York International Ticket Co., Newark, N. J. Essex Press Newark, N. J. Latham Lithograph Co., Woodside, N. Y. Zabel Brothers, Philadelphia, Pa. Courier-Citizen Company, Lowell, Mass. Livermore & Knight Co., Providence, R. I. Edward & Deutsch, Chicago Loose-Wiles Biscuit Co., Long Island City, N. Y. Walter R. Ziegler, Riverside, N. J. Forbes Litho Mfg. Co.,

Boston, Mass.

*Since the above list was compiled, the Linde Paper Company, New York, has installed another Perfecta Cutter.

None of the concerns listed above have bought any other flat-bed paper cutter since installing Perfecta Machines.

H. H. HEINRICH, INC.

15 Park Row, New York , Telephone, Barclay 1367

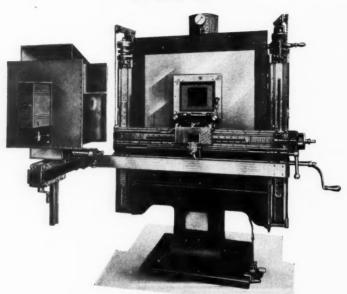
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A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



- 1—Photo-Composing—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- **2—**Camera—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—Projecting Machine—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- **4—Layout** Machine—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY

Home Office and Factory
344 VULCAN STREET, BUFFALO, N.Y.

Demonstration and Sales Offices

NEW YORK Printarts Building 228 East 45th St. CHICAGO Standard Oil Building 910 So. Michigan Blvd.

\$1,000 REWARD

For proof that any other inks and compounds will produce Hard, Flexible, and Permanent Raised Printing Effects like our Patented Process,

EMBOSSOGRAPHY

While our advertising at present harps on the fact that our Automatic Machine, The Embossographer, for producing Raised Printing effects is a remarkably efficient unit for the work, and that our Patented Process, Embossography, is the *only* process that produces Raised Printing Effects that are *Hard*, *Flexible*, and absolutely *Permanent*.

We also manufacture hand operated machines, for both Gas or Electric heat, in several sizes, \$100.00 upward, and other varieties of Compounds, quick and slow fusion Gold, Silver and Neutral, for all Colors of Ink, that are far superior to all others on the market, as testified to by users, both for automatic machine use of every make as well as hand operation, and results are guaranteed as represented, but we do not label our product Flexible when it does not produce absolutely flexible work. We believe in fair dealing, and misrepresentation as practiced in above form by some manufacturers is unfair to us, as well as to the purchasers.

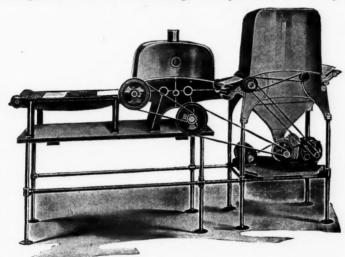
THE EMBOSSOGRAPHER

Patented and Patents Pending

An automatic machine for producing Raised Printing, Embossography, Thermography, etc. Made in a variety of sizes for every need.

THE EMBOSSOGRAPHER is a separate and distinct unit, whose function is to apply the compound, clean off the excess, and deliver to heater. Will handle any AND EVERY variety of compound.

The Embossographer is without question the most simple and foolproof machine of its kind now on the market; will operate with one pound of compound. One turn of a knob regulates the supply of more or less powder. Built for hand feeding, or to operate direct from a press.



The Embossographer is the crowning achievement of a practical printer, after over 15 years of actual experience in producing raised printing effects.

Complete and ready to run and operate in connection with your heater, \$350.00 Complete, with one of our Model No. 4, Outfit No. 1 Heaters as shown above, \$500.00

THE "LITTLE GIANT" EMBOSSOGRAPH MACHINE,

Gas or Electric Heat, complete with Motor, Inks and Powders, ready to run, fully guaranteed \$100.00

The Embossograph Process Company, Inc.

ESTABLISHED 1915

251 William Street NEW YORK, N. Y.

KABEL LIGHT and KABEL BOLD

Kabel Light and Kabel Bold can be supplied within thirty days, some sizes in stock now. As this face will be in great demand, orders will be filled in the order received.

The price of fonts will be the same as Narciss plus 10% as advertised in The Inland Printer for August, as the face is 14% wider than Narciss. Consequently this is a lower price than Narciss. Either series, complete, \$41.80.

Hard Foundry Type. Antimony 24%. Tin 14%

STERLING TYPE FOUNDRY

Vermontville, Michigan, U.S.A.

Electrify Your Linotypes and Intertypes use an Electric Pot without units



Units cost \$30 each (and they do burn out).

Cost of operation for one month (24 hours per day) 500 K.W. H.

No fumes or excess heat - no flues neces-

Simple to install. Accurate in operation.

All models linotypes and intertypes for sale.

Magazines - Racks - Molds - Motors

SUPERIOR LINOTYPE SALES

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"HOLD-HEET"

Automatic Glue Pots

Ideal for tabbing and bindery work. Automatically keep glue at just the right temperature. Eliminate fire hazard. Unconditionally Guaranteed for 1 year.

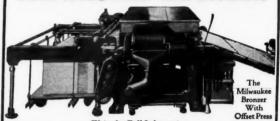
30 Days Free Trial

Use one in your bindery for 30 days before you pay. If you don't want it, send it back.

Russell Electric Co. 58-M W. Huron Stree CHICAGO, U. S. A.

Perfect Bronzing and Dusting in One Operation With

MILWAUKEE BRONZER



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Routing Machines and Cutters Bevelers and Lining Bevelers Circular Saws Jig Saws and Drills Ellipsograph

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Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

PRINTERS' SPECIAL GRADE SAMPLE ASSORTMENT LOTS 200 Cards, Business Size - \$1 2 Lever Binder Cases

I,200 Cards, 4 Sizes - - - \$8 8 Lever Binder Cases 2,500 Cards, 4 Sizes - - - \$10 IS Lever Binder Cases

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago, Ill.

Tell us your requirements

for Lithographers, Printers, Folding Box Manufacturers, WE HAVE THE PRESS and Newspaper Publishers.

WALTER SCOTT & CO., Plainfield, New Jersey

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Write for Sample Book of either one or all KAMARGO MILLS

Knowlton Brothers Founded 1808 Watertown, N.Y.

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ELECTRIC MFG. Co. CLINE

NEW YORK CITY

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.



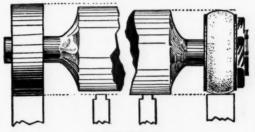
ROLLER TROUBLE Comes with Cold Weather

ROLLERS begin to shrink when the weather gets colder. MORGAN ROLLER TRUCKS are instantly adjustable to any type height, insuring a clean job even if the rollers are shrunk. Also, they save wear and tear...Self-locking...Noiseless!

What Users Sav:

"Have a set of your Expansion Trucks on my 10x 15.
Would shoot the yap who tried to swipe 'em."

[NAME ON FILE AT THIS OFFICE]



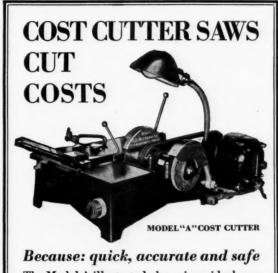
PRICES PER SET

8x 12 Set of Six ... \$7.75 12x 18 Set of Six .. \$ 9.00

Your dealer can tell you and supply you . . . or write direct to

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Company 1719 North Cahuenga Avenue
Los Angeles California





The Model A illustrated above is an ideal auxiliary saw for the large plant or all-purpose saw for the smaller office. The Model B is a superior saw for those wanting greater range of work. Both machines embody labor-saving features not found on other saw trimmers.

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727 South Dearborn Street

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The only
Automatic Process Embosser
complete in one unit

Produces sharp RELIEF EMBOSSING effects in any color or colors desired without the use of dies or plates.

Domore can be lined up with the delivery end of any automatic press—printing is done in usual manner—sheets or cards drop to Domore conveyor, are processed and delivered to tray. No extra labor required.

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Letterheads
Business Cards
Social Announcements
Menus
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DOMORE produces 3,000 letterheads or 6,000 cards an hour. Operates on only 3 ounces of powder. Comes fully equipt, ready to set up and operate.

Domore Process Corporation, Ltd. 543 HOWARD ST., SAN FRANCISCO

Branch	Offices:	{	280 203	Broadway Transportation	New York Ci Bldg Chicago, I	11

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Writes Ralph Allen, Secretary of the Foss-Soule Press, Inc., of Rochester, N. Y.

Here is his complete letter:

"Too little praise is offered to those who really deserve it. For the last two years I have regarded The Inland Printer as by far the best magazine in the printing field, but to this time have never said anything about it.

Every printing executive, every printing salesman, and I think every printing craftsman should and could read your magazine with profit to himself and his firm. Speaking for myself, I should like to assure you that each month finds me eagerly awaiting a chance to see the next "Specimen Review," a collection of beautiful pieces of printing done by people who have really given careful thought to effective layout, illustration, and display. Your comments are always fair, and your criticisms thoroughly constructive.

If The Inland Printer contained nothing but the section devoted to specimen reviews (for this is only one good feature) I would be willing to pay a dollar a copy.

So, congratulations! Let your inspiration come from knowing that progressive printers everywhere are getting more than their money's worth from your publication."

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You may enter my subscription for one year to start with
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I will send \$4.00 upon receipt of bill.
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Would You Pay A FEW CENTS MORE PER DAY for BIGGER PROFITS?



Frankly, this advertisement is addressed to printers who are willing to spend just a trifle more to get much, much more in profits!

Numbering jobs will make profits for you. Handled the Roberts way, these profits will be still greater.

Improved Roberts lowest plunger models are re-sponsible, offering the unexcelled operating combination of greatest speed with utmost safety.

Danger of offset and of the plunger tearing into the packing of the impression cylinder on the return action, is reduced to a minimum, as the Roberts machine plunger is but 1-10 in. over type high—the lowest, and the safest in operation which the printing industry knows. Geared directly to the operating swing, it eliminates all unnecessary extra parts. It is an example of the simple, quality construction which assures long life and dependable, perfect performance. Faster feeding, running and more impressions per hour, are the result. Translate these into terms of EXTRA PROFITS!

In a short time, Roberts Numbering Machines will prove to you that the small difference in initial cost, due to the finest of materials and precision workmanship, will quickly be absorbed by their greatly lessened eventual cost. Send for a diagram of their construction and also for the new, second edition of Robert F. Salade's comprehensive booklet "Printing Profits from Numbering Jobs." Absolutely no obligation.

ROBERTS NUMBERING MACHINE COMPANY Brooklyn, N. Y. 694-710 Jamaica Avenue

These improved Roberts Models are particularly adapted for use on all automatic, job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat-bed and cylinder presses.

Model 27 (5 wheels) \$12.00 less 10% Model 28 (6 wheels) \$14.00 less 10%

lowest plunger numbering machines



Roberts Numbering Machine Co. 694-710 Jamaica Avenue, Brooklyn, N. Y.

Please send me at once a copy of "Printing Profits From Numbering Jobs" and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost. Your Name

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EVERY >

should have a copy of Hux latest catalog—chock full of ideas covering hundreds of subjects—all illustrated in various techniques—the work of 50 New York artists.

We stock electros in four handy sizes of each subject. Request your catalog NOW — enclosing \$1—refunded with first order. Address:

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11 W. 42nd St.
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Supreme Brand

Flexible Tabbing Composition

Supreme Brand is a rubber-like composition which will liquefy with a minimum amount of heat when placed in a double or jacketed glue pot.

Combines Strength, Flexibility, Elasticity, Economy

Absolutely

Guaranteed



SUPREME BRAND from your jobber or order direct from us

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\$285.00 BUYS A NEW ROGERS 44" AUTOMATIC KNIFE GRINDER

That's allit will cost your eliminate one of your most annoying problems. You won't ever have to send your cutter knives away to careless machinists. You will always have a sharp knife on hand ready for the cutter at a moment's notice. Our list of satisfied printer users is growing steadily—now over 500. Rogers has been serving the trade for over 42 years. Writing matter will intermetten.

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16 models, Knives up to 156

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All Sizes and Models

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Printers' Machinery Corp.
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7-0 MIEHLE

FOR SALE

We own and offer

7-0 Miehle Printing Press. Bed size, 51 x 74

Serial Number 10979

Has been running in large plant in the Middle West. Suitable for fibre container as well as highgrade paper work.

A wonderful value for quick sale. Write or wire for further details.



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FRAMES Production=\$

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Built for Miehle Verticals, Kellys, Miller

Simplex, and all cylinders, with or without extension deliveries.

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Used by the best printers in the Metro-

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Finishers to Lithographers' and Printers' Trade

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The New HOE UPER OFFSET PRESS has a normal running

Size 41 x 54 speed of 3,600 an hour

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Motors and Controllers for Every Printing Requirement



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Against Spoiled Work

It is extravagant economy for any printer to use old, worn, or unreliable numbering machines. A new, dependable, all-steel American costs less than the possible spoilage on your, very next numbering job.

Order AT ONCE through any Supply House.

5-wheel, all-steel Model 63, only

At all Supply Houses

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CEAGO

EAC-Simile Impression

Nº 54321

20% TO 30% More Production

Speed up your automatic fed presses to capacity on numbering jobs with the new American Positive Lock Pawl...which absolutely prevents "overthrow" of numbers at any speed.

Can be fitted to our previous American typographic numbering machines, or supplied with new ones for only

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In their place, nothing can equal their distinctiveness.

Headquarters here for Baronials—those dignified symbols of true "class" in envelopes. No wonder they increase year by year in popularity.

Announcements, formal and semi-formal, definitely call for them. Catalogs take on a new power and distinctiveness when shaped and jacketed *a la baroniale*.

And as said before, Western States is truly the right stamping ground for their supply. As manufacturers, we've "gone long" on them. More sizes... better stock range... better prices... than available at usual jobbing supplies. Ready to ship!

Ask for special file sample of Baronials, also New Free Price List itemising over 700 other styles of envelopes — more than twenty millions — stocked and ready for instant shipment.



740-750 SOUTH PIERCE STREET

MILWAUKEE, WIS.

THE GLUE HEATER



for Modern Low Cost Production

NO variation in glue temperatures. Every "batch" the same. Day after day. No uncertainty. No lost time. For faster, more efficient production give your workmen STA-WARM automatic

electric glue heaters. No longer will time be wasted — juggling glue temperatures. For STA-WARM operates automatically by means of special multiple wound heating circuits and a patented thermostat. Glue is always held at correct temperature—ready for use. Workmen do more and better work. Sizes from 1 quart to 50 gallons. Write for information.

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THE FASTEST SELLING FOLDERS IN AMERICA

Because:

SIMPLICITY=

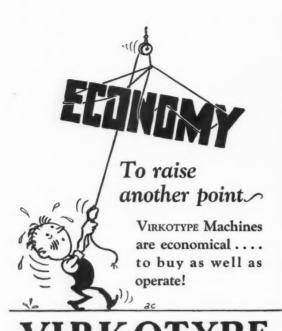
Distributed Only by Our Own Branches in 18 Principal Cities

HAIR-LINE ACCURACY NO SPOILAGE EASE OF OPERATION LOW FIRST COST LOW UPKEEP

Free Trial Without Obligation

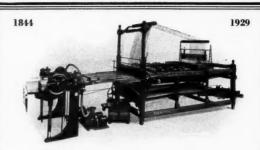
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The days of real competition are here again. In order to compete successfully your plant must be equipped with the most improved machinery. Hickok Ruling Machinery has been greatly improved in the last few years.

A HICKOK FEEDER will pay for itself in ten months. There is a Hickok Feeder made for attaching to Folding Machines, Perforators, Presses, etc.

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AFTER type forms come off the press, freeing them from dirt and caked-on ink is an easy job, quickly done when Oakite cleaning materials and methods are used.

Fast and thorough Oakite cleaning gets all the ink, oil, grease, and dirt with but little effort. An Oakite solution lightly scrubbed over the form and then rinsed off with water assures the removal of every trace of the grime and ink that otherwise would interfere with good printing.

Let us send you our booklet describing Oakite materials and methods for every cleaning job in the printing industry. A postal will bring a copy.

Oakite Service Men, cleaning specialists, are located in the leading industrial centers of the United States and Canada

Manufactured only by

OAKITE PRODUCTS INC., 32H Thames St., NEW YORK

OAKITE

Industrial Cleaning Materials and Methods

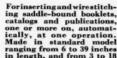


For rapid and economical work requiring accurate register as well as speed. Meeting all ordinary and special requirements for performance in any bindery in every sort of condition. Made in all sizes up to 74 inches.



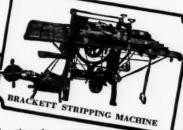
Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalog Pub-lishers should investigate the un-usual merits of this machine if you are interested in lower costs and greater profits.





For inserting and wire stitching saddle-bound booklets, catalogs and publications, one or more on, automatically, at one operation.

Made in standard model ranging from 6 to 39 inches in length, and from 3 to 18 inches in length, and from 3½ to 12 inches in width, being very satisfactory for the smaller print-shop. Both sizes High Speed, simple adjustments, increased production. HALL FOLDING MACHINE





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Sturdy construction with casters, complete with two, three or four shelves as desired, 55½" high, 25" wide, 20" deep. A great time and floor space saver.

Straight savings on round holes with this new and better round hole cutter. This drill gives more service because it extracts the shavings from the cutters. Write for circular giving full particulars.



BERRY ROUND HOLE CUTTER

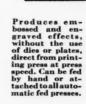
Hall Banding
Machine with automatic paper gumming machine, foot
power operation,
simple to operate,
10° opening operating head. Machine
will also bundle. A
time-saver for any
bindery.



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One publisher was reluctant to believe they could trim 80,000 32-page magazines perday. They are trimming as many as 144,000 copies per day with their Safety Trimmers. Send for portfolio of testimonials. 26

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NICCO AUTOMATIC DUSTER — HEATER — COOLER



Constructed for great pressure. Besides being used as abundler, it is capable for smashing gathered and inserted "spongy" sections, pamphlets before trimming, sections for hardbound books.

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BRILLIANTE ENAMEL

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F. B. REDINGTON CO.

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MAILER will increase the efficiency
of your mailing room

Let us tell you more about the label
pasting system of addressing

CHAUNCEY WING'S SONS, GREENFIELD, MASS

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BERRY-MINGLE CO. INC

DESIGNERS and builders of special equipment to meet the economic production requirements of the present day printing and publishing plant.

SPECIALISTS in selection and sale of machinery for increased production.

CONSULTANTS in construction, design, and plan of arrangement of buildings to meet printing and publishing needs.

Flatiron Building, 175 Fifth Avenue at 23rd Street, New York



ROSS-Gould Co (1851) St. Louis



THE BEST QUOIN For Every Purpose

Over 10,000,000 Sold
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Put your printing press and printing-house motor control problems up to Monitor. If it can be done with a motor...

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The best books are bound in HOLLISTON BOOK CLOTHS

— there must be a reason THE HOLLISTON MILLS, INC.

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BOSTON NEW YORK PHILADELPHIA CHICAGO ST. LOUIS



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"Books Bound by Us Are Bound to Satisfy"

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for the prevention of offset in printing

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Representation for the "LÄCO-BRONZING MACHINE"

WANTED AT ONCE.

Only firms with good erecting departments should apply

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Germany

TO THE MANY FRIENDS WHO HAVE AGAIN GIVEN US, BY THEIR RELIANCE ON **KERATOL**, THE GREATEST YEAR IN OUR HISTORY,—

A Merry Christmas and a Happy New Pear

THE KERATOL COMPANY, 192 Tyler St., Newark, New Jersey



Books that are bound in **Keratol**, are bound to give eventual users the satisfaction which rewards those whose thought, time, labor and materials have contributed to provide a useful object, carefully made and good to look upon.



other "Knock-Out"

PROUD OF HIS "DO-MORE"

Demonstrates to Fellow Printers

Founded by Um. Wilson in 1891

Subscription, \$2.00 per Voor

The Walnut Leader

E. C. Wilson, Publisher Walnut . . . Illinois

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J. A. Richards Company Kalamazoo, Michigan November 18, 1929

Dear Sirs

While the thirty days trial is not yet up on the "DO-MORE" Pedestal model Saw-Trimmer we ordered from you, there is no doubt in our mind it is all you claim for it. It meets our requirements in trimming, sawing, routing, type-highing, etc., and am enclosing my check for \$269.50 in payment for the saw.

We would like to get another saw and trimmer blade so that we would have one extra in case we desire to have the saw sharpened. What would be the cost of the extra saw and trimming blade complete?

Have demonstrated the "DO-MORE" to a number of printers in this section, and am satisfied that you will profit by the demonstration, as all have been very favorably impressed with the machine.

POPULAR PRICES



El Wilson
Walnut Illinois



Bench and Pedestal Models

Creations of J. A. RICHARDS, • • The Sawmaker • • Kalamazoo to You

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By Samuel A. Bartels

A treatise on the proper distribution of white space in typography. Contents: Title Pages; Straight Matter; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5½ by 7¾; 110 pages, handsomely bound in blue, gold stamped, substantial board cover. Price, \$3.00, postpaid.

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Separate calculator for Monotype and Linotype. Designed to simplify the method of fitting copy so that either the copy writer or printer can rapidly determine the space copy will occupy when set in type. Twenty-five faces most commonly used, such as Benedictine, Bodoni, Caslon, Cloister, Garamond, Kenntonian, etc., are listed in sizes from 5 point to 21 point. Price: \$3.50 for the set—\$2.00 each if purchased separately, postpaid.

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For the student of printing. Contents: Learning the Case; Elementary Steps in Composition; Faces of Type and Basic Designs; Proofs, Proof Presses, and Proof Reading; Cutting Tools for Printers; Paper and Paper Cutting; Job Composition; Imposition; Proportion and Balance; Related Subjects; Machine Composition; Presswork; Cylinder Press Make-ready; Course of Study in Printing. Illustrated; 144 pages; size, 6 by 9; cloth. Price, \$2.15, postpaid.

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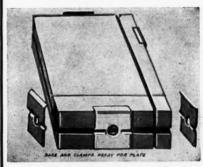
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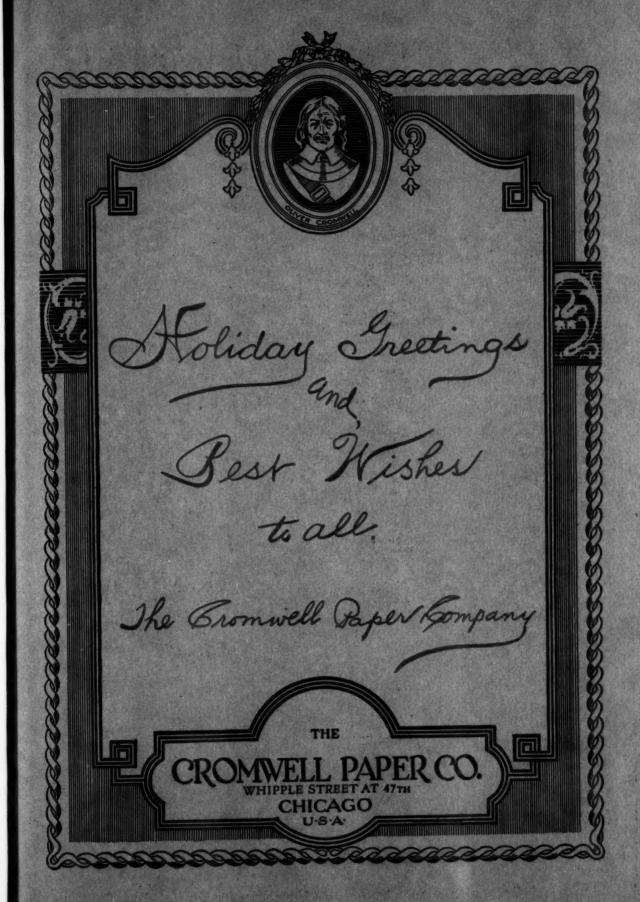
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10 POINT

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Modern man cannot be set ved by a tool that is just go od enough or a little better

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12 POINT

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